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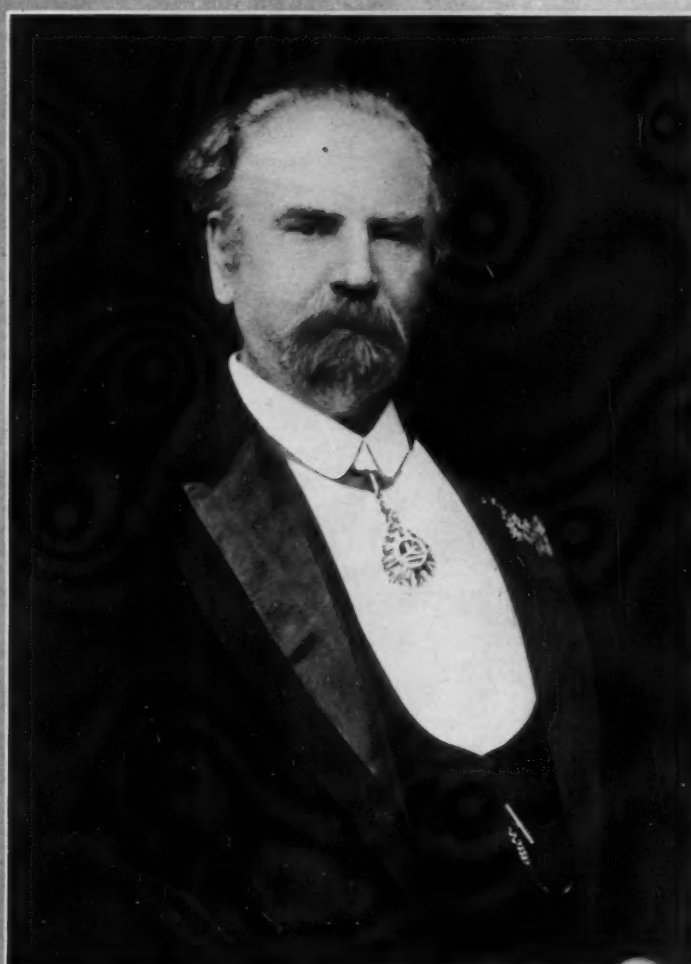
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# MUSICAL COURIER

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WHOLE NO. 1829.

## MUSICAL IMPRESSIONS EN ROUTE.

H. O. Osgood Makes Some Observations for the Musical Courier in the Neutral Zone—Performances in Milan, Zurich, Rome, Florence, etc.—The "Sans-Gene" Premiere—New Works by Leoncavallo, Lehar and Others—A Talk with Gnegghi.



Florence, February 26, 1915.

As already remarked in these letters, operatically Italy is profiting in some ways from the war, as many of her best artists who are generally away performing for the benefit of other countries are this winter to be found on tour in their native country. This has been the case in Florence during the last two weeks, when we have had first Alessandro Bonci and then Amedeo Bassi, two tenors who, if times were normal, would both be in America this winter.

Last evening there began a short season in the largest of the Florentine theatres, the Politeama Fiorentina. The opera was Puccini's "Manon Lescaut"; the principal artists were Claudia Muzio and Amedeo Bassi, and the conductor was Edoardo Mascheroni. It was an exceptionally fine performance. Not only were the principal artists excellent, but there was a studied attention to little details of stage management, chorus singing, etc., which are seldom features of a performance in Italy.

It was my first opportunity to see Claudia Muzio. She is, if I am not mistaken, the daughter of one of the stage managers at Covent Garden and, though an Italian, was educated principally in England. Her first appearance of importance was at Covent Garden last summer. Her work last night showed her to be an exceedingly capable artist, with an exceptionally fine voice and knowledge of how to

use it. She can act, too, and very well at that. I class her with Rosa Raisa as the two most promising among the younger Italian prima donnas. She made an instantaneous hit, the "In quelle trine morbide" being called for twice, and was compelled to appear time after time with Bassi before the curtain. Bassi himself was in fine form and sang and acted with all his usual artistic finish. This "Manon" of Puccini's is distinctly the soprano's opera, but the tenor took advantage of every opportunity and was a Des Grieux very much to the satisfaction of the audience, as was proved by the tumultuous and frequent applause and the numerous curtain calls. The supporting company was thoroughly adequate.

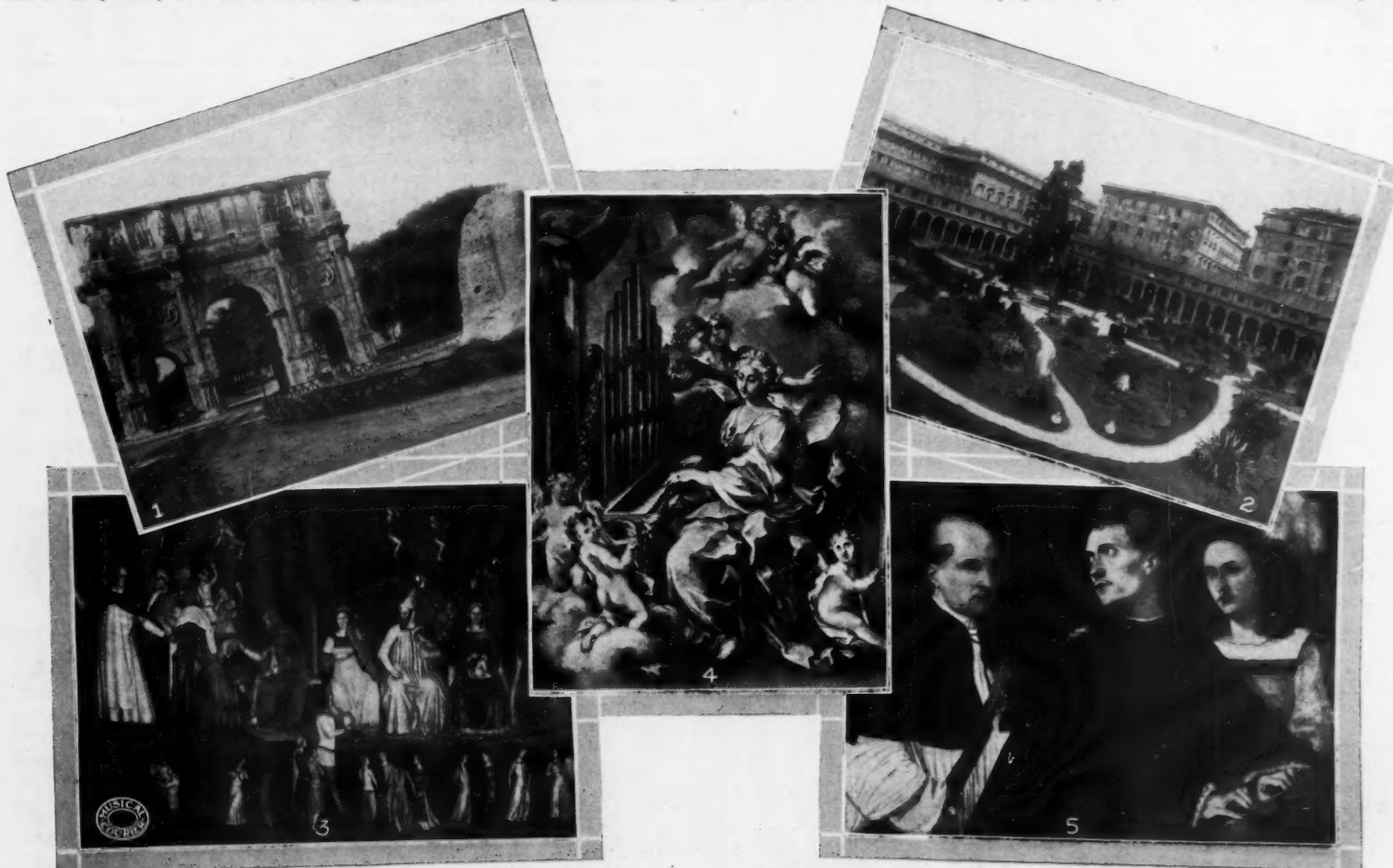
Mascheroni is a conductor with a great reputation in Italy. He certainly knows the technic of commanding an orchestra, but he just as certainly lacks temperament and never gets that last and final bit of playing out of his men which is absolutely necessary to the big climaxes in Italian opera. I am afraid I am prejudiced against him by something which occurred the first time I saw him conduct years ago at the San Carlo in Naples. It was a "Tosca" matinee. Mr. Mascheroni evidently had many friends in the audience, for during some of the quiet parts of the first act he turned partly around and bowed and smiled to friends in various parts of the house, calmly continuing his conducting at the same time—not the mark

of a really great conductor. In justice to him be it said that the introduction to the third act was well done last evening and repeated by the orchestra by unanimous request of the audience.

The big theatre holds nearly four thousand people, and it seemed as if there were at least thirty-five hundred there last evening—which hardly looks like hard times in Italy. It was a most auspicious beginning for Bassi's season, which is to continue for several weeks, "Aida," "Damnation of Faust" and André Chenier" being the operas announced in addition to "Manon." This youthful work of Puccini's, by the way, had not attained to that thorough knowledge of how to write for the orchestra, and especially for the voices which helped his later operas to so much success.

### Bonci Singing in Opera.

Before Bassi we had his brother "B" tenor, Bonci, who gave four or five performances here in the course of a tournee which is taking him around the principal Italian cities. The repertoire is confined to only two operas, "Don Pasquale" and "Elisir d'Amore," both works of Donizetti, a bit too archaic in style to be box office operas anywhere outside of Italy. But here they certainly drew and there were excellent audiences at each performance. I heard only "Don Pasquale." It takes a tenor with the supreme vocal ability of Bonci to make such a role as Ernesto satisfying nowadays, but from him it was certainly most



### ITALIAN ART AND ARCHITECTURE.

(1) Arch of Constantin, Rome. (2) National Museum, Rome. (3) Part of fresco in the Spanish Chapel of Santa Maria Novella, Florence; painted about 1355. (4) St. Cecilia at the organ. (5) "The Concert," by Giorgione, in the Pitti Gallery, Florence.

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acceptable. It is the old Bonci—not a whit of that wonderful command of every phase of singing is missing and the extreme vocal difficulties of the music were overcome without an effort. Needless to say, applause was frequent and hearty.

The veteran bass, Antonio Pini-Corsi, led the support with a very funny Don Pasquale. The soprano, Ida Cattorini, sang with impeccable correctness and was no more interesting than anything simply and solely correct usually is. A word for the chorus, which won almost the heartiest applause of the evening by its delightful work in the second act—something most unusual in Italy. I like the conducting of Rodolfo Ferrari very much. He almost made one believe that some of these rapid, sugary tunes were real music. The Bonci company has moved on to the Costanzi at Rome, where they are now playing.

Catalani's "Loreley" Heard at Milan.

On the way back from Munich I stopped off at Milan to hear Catalani's "Loreley," a work seldom heard outside of Italy, and not with any great frequency in that country. This opera was first produced at Turin in 1900, but written a good many years before that, and one sees how strongly the composer was under the influence of Wagner, but the Wagner of "Lohengrin" and "Tannhäuser," not of the later works. Page after page is strongly reminiscent. What there is of Catalani himself is melodious, but seldom of real distinction. At a first hearing the ear catches only one really fine tune, which is heard orchestrally in the prelude and afterward sung at the end of the first act by the Loreley herself. There are some good choral numbers in the second act, too. The book, by Carlo d'Ormeville, is cheerfully stupid, the whole second act being clean padding up to the final scene. There are bridal choruses, a great stage procession and a ballet, the latter a most banal set of waltzes with chorus, à la "Faust." The story is, in fact, a barefaced "Tannhäuser" parody, with Walter as Tannhäuser himself, Anna as Elizabeth, and Loreley as Venus, only in the "Loreley" Walter deservedly goes to the devil along with his Loreley-Venus, instead of being redeemed by a handy Pilgrims' chorus.

The presentation for the most part was thoroughly adequate. The American tenor, Edoard di Giovanni, sang and acted most capably and almost succeeded in putting life into the lay figure of Walter. Sarah Fidelia Solari was a very tuneful Anna and her papa and the family friend (again the Margrave and Wolfram out of "Tannhäuser") were both good. Eugenia Burzio was the Loreley. She is, I understand, a Milan favorite, and I must confess being utterly at a loss to understand why, for after hearing her in two widely different roles, there is nothing to be said in her favor. She has a poor organ and sings badly. Marinuzzi, one of the very best of the younger Italian conductors, was the leader and did his level best to get some life out of the music. In the Rhine scene, the master of scenery tried to meet the impossible demands of an impossible book with some impossible scenic effects—and it all remained impossible to witness without laughing. Taken altogether, a most curious experience in this day of blood and thunder opera, to witness for the first time an archaic work like this with all the artificialities of the young Wagner and without his musical genius to partially redeem them at least.

"Mignon" at the Dal Verme.

At the second Milan opera house, the Teatro dal Verme, I saw a performance of Thomas' "Mignon," on the whole not bad. The particular feature was the work of the Mignon, a singer named Mignotti. Signora Mignotti has the misfortune to appear almost deformed on the stage, so short and stout is she. But so intensely does she enter into her part and so excellent is her work, both musically and dramatically, that one almost forgets this. After the whole of "Mignon" they gave us "Il Saltimbanco," one of those liberal Italian ballets which has a little of most everything in it, and which keeps you in the theatre until long after midnight. Like most Italian ballets, the music was very ordinary, the scenery extremely dubious, the pantomime bad beyond censure and the dancing—very good; which, after all, is the principal thing.

A Unique "Faust" at Zurich.

In stopping over night at Zurich on my way north I went to see the operatic company of the Stadttheatre, of which I have heard many good reports. The opera chanced to be Gounod's "Faust," which is always called "Margarethe" in German, and the company came up to its reputation. But the particularly interesting thing was the stage management, for the Oberregisseur, Hans Rogorsch, had attempted to make a real German opera, as far as accessories go, out of the work and had succeeded very well, too. In the first place the scenery was all medieval German, reminding one much of the "Meistersinger," very well planned and very well carried out, though the presence of a real "Laube" in the garden scene—one of those summer houses of lath with vines trained on it, so beloved of the German heart—seemed a bit too realistic; one unconsciously looked for the iron dog sitting in front of it out in the middle of the lawn. Put on the whole the experiment was very successful and there were many

sane touches about the details of handling of the crowd, etc., which showed a thinking head at the helm.

One point in the Kermess scene; before Faust offers his arm to Marguerite on her first entrance (and she answers that she is no lady), the chorus was carefully taken off, thus saving Faust and Marguerite much embarrassment and also sparing the chorus the question of the politeness of its upbringing which always arises when one sees the rude stares with which this mild flirtation is regularly greeted. And—the Sopranos' Union take notice—Siebel was sung by a man! Imagine the "Flower Song" sung by a tenor and a very mild mannered second tenor at that! Again, did you ever hear "Faust" without the "Jewel Song?" The Marguerite was indisposed and only sang to make the performance possible, and actually had the "Jewel Song" cut. Most sopranos of my acquaintance would have insisted on the "Jewel Song" and cut all the rest of the opera. Finally Valentine died without a murmur and also without "Dio possente." Apparently a most self denying company throughout.

Observations and Notes.

One thing particularly noticeable in Italy is the unhackneyed and often quite unusual combinations to be found in the repertoires of the various opera stagione. The Teatro Quirino at Rome has just been renovated and was reopened this week with "L'Amico Fritz," one of Mascagni's older works, directed by the maestro himself. The rest of the list for this particular season is as follows: Meyerbeer's "Dinorah"; Rossini's "Mosé," from the music of which Paganini made a fantasy for the G string, beloved of acrobatic violinists; Thomas' "Mignon"; and Donizetti's "Lucrezia Borgia."

In Milan I had the pleasure of making the acquaintance of Maestro Gnechi. He it is who wrote a "Cassandra" many years before Strauss wrote his "Elektra" to a similar book and there was some little stir in the musical world at the time when charges of musical plagiarism were made against R. S. Certain it is that there are some very strong resemblances between the two scores; but Maestro Gnechi is a most discreet man and refused to be drawn into talking about his side of the old controversy.

Probably no American ever came to Florence without visiting the Pitti Palace and its famous picture gallery. When the Medici family, which ruled Florence for several centuries, lived in that splendid house, there were often entertainments given there which excelled in splendor anything attempted nowadays—unless it be at the New York Hippodrome—for the Medicis had much money and loved to spend as well as make it. When in 1600, Maria de Medici became the bride of the King, Henry IV of France, (by proxy, as was often the case in those days when it was inconvenient for the bridegroom to appear in person), there were entertainments which began in April and lasted into October. One of them was a presentation of the opera "Eurydice," by Rinuccini, given in the grand salon of the Pitti Palace with wonderful scenery specially designed by one of the foremost Florentine artists of the time, Buontalenti. Rinuccini is remembered in musical history as the inventor of recitative. In the gallery of this palace is a picture which I send to be reproduced with this article. It is Giorgione's (1477-1510) masterpiece, "The Concert." If the reproduction is clear enough, please notice that it was painted by some one (the ascription to Giorgione is sometimes questioned) who was a close observer and knew something about music and musicians as well. The fingers of the principal figure rest with absolute naturalness on the keys, the hands well raised, not, as is so often the case in pictures, with the hands so flat that it would be impossible to play. Further, the hand of the guitar player, holding his instrument at his side, is gripped way around so that the fingers continue to rest on the strings—a natural little point which many an artist would not have noticed.

The other picture shows part of the fresco on the walls of the Spanish Chapel of the church of Santa Maria Novella. This chapel was built in 1355 and the frescoes probably made not many years later, so that they are at least more than a hundred years older than Giorgione's "Concert." The artists are unknown. Notice the figure of the violin player and the instrument itself; also the way of holding it, although this is probably incorrectly drawn, as these old chaps were not able to foreshorten.

Music in Rome.

Rome, March 5, 1915.

The most important event in Italian musical circles during the past week was the premiere of Giordano's "Madame Sans-Gêne," which took place on the evening of February 28 at Turin. The principal parts were cast as follows: Caterina, Virginia Reiter; Napoleon, Stracciari; Lefebvre, Grassi. The conductor was Panizza. There were seven curtain calls after the first act, eight after the second and six after the third. Giordano appeared before the curtain with the artists and conductor. The number of calls would seem to indicate that it was not the claque alone which applauded and that the majority of the audience was really pleased with the work, though one of the papers in its notice half apologized for the absence of as much enthusiasm as had accompanied the New York pre-



miere—for after that event an “inspired” telegram in all the leading Italian papers assured us that “Madame Sans-Gêne” had been an overwhelming success, which, from later accounts, appears to have been a gentle exaggeration.

As the preceding New York production diminished the value of the Italian premiere for American readers from the standpoint of live news, I did not go to Turin, but will quote a bit from the report of the Milan Corriere della Sera, the principal paper of Northern Italy. The critic speaks of the comparative absence of “closed” numbers in the work (arias, songs, etc., complete in themselves), and remarks, “notwithstanding this relative poverty of melodic material, the music of ‘Mme. Sans-Gêne’ does not cease to be interesting.” He speaks of the “miniature work” in the orchestral score, remarking that it was much too fine to be grasped by an audience at first hearing and hardly adapted for the production of the broad effects which are required in opera. The best pages are those allotted to Caterina and Lefebvre and the clever introduction and development of the popular songs of the time are highly praised. Then the critic proceeds: “On the other hand, it is necessary to say that the composer has been less fortunate in those parts where the drama assumes a purely passionate character; in these, nearly always treated in the form of arioso or canto declamato, the fashion and lines of the type of inspiration are too clearly and insistently related to similar passages in many other works of the modern Italian school. To sum up, the new opera of Giordano appears as a manifestation of a mature and refined artistic talent”—now observe the clever cautiousness of the following expression, literally translated—“which has not shown itself unequal to the not easy task of clothing in adequate musical dress a poetical text in itself very varied and lively.” It is quite evident that Mr. Critic himself was not particularly taken with the opera, did not wish, however, to say so plainly, and tried to wriggle out through a clever twist of words. There is a vast difference between a talent which has shown itself equal to doing something and one which has “not shown itself unequal.” It would have been wise of Giordano to seek out some other man than exactly Panizza to conduct the new work, for that conductor proved himself the possessor of extraordinarily little temperament for an Italian in the works which he conducted at the Theatre des Champs-Elysées last spring.

#### Rome a Lively Musical City.

Three days in Rome have sufficed to show me that this is the liveliest musical city in Italy. There is opera just now at two theatres, the Costanzi, the regular opera house of Rome, and a short season at the Quirino, which opened last week with a production of Mascagni’s “L’Amico Fritz,” the composer himself conducting. In fact, for some reason or other, the distinguished composer is apparently going to stay at the Quirino as chief conductor for the whole season, Massenet’s “Mignon,” the second opera on the list, being produced under his baton last evening. Next week, Tuesday, the Costanzi will produce that opera of Zandonai’s which has waited so long in vain for an appearance in London and Boston, for both of which places it was scheduled last season, “Francesca da Rimini.” This will be its first production in Rome. If I remember aright, it was first given at Turin about two years ago with success. I do not think it has ever been written up for the MUSICAL COURIER readers, and I shall give it an extensive review next week. If it is as good as the same composer’s “Morte dei Re,” it will be a very fine work. Zandonai is at present engaged on an opera of lighter character which will see the light soon after the war. Aside from opera, there is more concert life in Rome than in the other Italian cities. I notice a popular symphony concert scheduled for tomorrow evening at the Augusteum and the string quartet of the Royal Academy announces a series of four evenings with some very interesting programs.

#### “The Girl.”

Tuesday evening I took advantage of the first chance which has ever happened to come my way of seeing Puccini’s “Fanciulla del West,” for so many bad things have been said about it that I was anxious to judge it for myself. Frankly, it is a much better opera than I expected, though the least satisfactory of the Puccini works. Puccini at his worst, however, is a man who has the technique of writing effectively for the stage at his fingers’ ends and cannot turn out anything which, on the whole, is not good to see. The libretto of the first and second acts is not so bad, but the third is rather ridiculous. We have always been taught that the cowboy is a man of action, but in opera he is bound to be more or less a man of words, and this is altogether too apparent in that third act, for crowds of him linger about the stage from the rise of the curtain to its fall. After Minnie rescues Johnson, Rance has the good sense to take himself off quietly, and it is a pity that the cowboys do not follow his example, leaving us the lovers undisturbed for a good duet to finish with. Alas, they persist in hanging round, and the final scene is most ineffective, the opera closing with a soft splutter like a damp fire-cracker. Whether this be the fault of the Italian librettists or of Mr. Belasco I do not know, for I never saw the play. As for the music, Puccini’s inspiration appears to have

been very short breathed compared with his other works. One catches only two real tunes on a first hearing—though those turn up often enough—and the padding of incidental dramatic accompaniment in between the appearances of these tunes has less character than the similar passages in his other works. On the other hand, the orchestration is constantly so varied and piquant and the harmonic dress so interesting—though Puccini’s formulas are becoming rather too familiar nowadays—that the attention rarely flags. If it was from a new hand it would be considered a work of great promise—from Puccini it is rather unsatisfying. The performance was most satisfactory. Edoardo Vitale is a leader who takes things rather more easily than we are accustomed to from an Italian conductor; his beat is somewhat smooth and lifeless, but he got good results, so his methods are not important. Giuseppe Danise, as Rance, was by far the best artist on the stage, both vocally and dramatically; it was a performance excellent in every way. Mary Roggero as Minnie was very good, singing and acting well, though her voice and that of the tenor—who was most distinctly not a good Johnson—were neither of them of good quality. The orchestra did splendid work and the scenery and costumes were both good, quite free from that exaggeration which one rather expects in Italy when it comes to affairs of the “Wild West.”

#### Leoncavallo’s “La Candidata.”

Last evening I saw the new operetta of Leoncavallo, “La Candidata,” at the Teatro Cines. It was announced as a “second edition” prepared for “Miss Alkins,” who took the principal part—and if that was the second edition the first must have been very bad indeed. In the first place, the libretto is some kind of a story about suffragettes, laid in France instead of England, presumably so that the “naughty” incidents which are in the book could be reasonably introduced. There are a great many characters, including suffragette wives, unutterably boring husbands of the same, Cabinet ministers who are more “cabinet” than ministers (little joke in French), the usual prince and “Aurore” Somebody, who is the “Candidata” in question and finally gives up her candidacy to marry the prince. It is apparently the champion bad libretto of all operetta, which is saying a good deal. For this muddle Leoncavallo has provided music, many of the numbers of which—as I have just remarked of Puccini’s “Fanciulla”—would be considered promising in a young and unknown operetta composer, but which are for the most part ridiculous coming from the hand that wrote “Pagliacci”—and nothing else, as far as I can remember. There is a waltz, which is about third rate Vienna, and there are reminiscences, chief among them some from Gounod (“Faust”) and Debussy and a few from “Pagliacci” itself (Nedda’s gavotte in the second act). It is really hard to imagine why a man who has won a certain name for himself as one of the creators of the modern Italian operatic school descends to anything so very common and vulgar as this “Candidata.” Tonight the same company does Oscar Strauss’ “Waltz Dream,” and it would be well for Leoncavallo to leave this sort of thing to Strauss and his friends, who can do it infinitely better than he can ever hope to.

“La Candidata” was badly done—as operetta generally is in Italy. The star was a Miss Alkins, and I heard some Italians behind me remark that she is an American. In contrast with the company which surrounded her this star really shone—but I fear it would twinkle very pale among the lights of Broadway.

#### Lehar’s Latest Operetta.

Speaking of operetta, in Florence I witnessed a performance of Lehar’s very latest work, “Endlich Allein” or “Finalmente Soli,” which had not reached America before the beginning of the war, I believe. The book is about up to the usual Vienna standard, though the third act—most unexceptionally—is the best of the three, which goes a long way toward making a success. The second act is unique in being almost “opera comique.” It plays on the very peak of a high mountain and only the two principal characters appear in it, singing practically the whole act, in which there is almost no dialogue. Except in this act, where he has “dramatized” a bit, Lehar has gone back almost entirely to the march, polka and waltz numbers, the result being that the music is prettier and more acceptable than in any of his works since the “Count of Luxembourg.” Properly remade for America, I am inclined to think it would be a success.

#### Other Matters.

Gemma Bellincioni, who has been teaching in Berlin for several years, left that city at the beginning of the war to return to her native country. She has quite a class here for war times, among them being two Americans, Lucille Lawrence, who has already made a name for herself in Italian theatres, and Eleonora Sears, of Boston, who will debut next season.

Before leaving Rome for northern Italy, I hope to visit Naples, for two or three performances at the San Carlo. The company there this year includes two American girls, Meta Rettich, a former pupil of Emma Thursby, and Anna Fitzu, who studied for the stage under William Thorne.

## MYRTLE ELVYN

### RENOWNED AMERICAN PIANIST



#### MYRTLE ELVYN DELIGHTS IN LAFAYETTE

Lafayette Journal, March 30, 1915—

ELVYN RECITAL IS DELIGHTFUL ONE.

SUPERB WORK OF GREAT PIANIST WAS A SOURCE OF MUCH PLEASURE TO CRITICAL AUDIENCE.

Seldom, if ever, has a more delightful piano recital been given in Lafayette than that of last evening, which was presented by Myrtle Elvyn. Miss Elvyn needed no more than a single number to prove her commanding individuality, and before the evening was over she had ample opportunity to display her keen musical perception and superb technique. Her first group of numbers included compositions by Gluck-Saint-Saens, Beethoven and Brahms and gave the artist ample scope for revealing her marvelously delicate touch and a fine mastery of the entire range of the dynamics of the piano. The caprice (from “Alceste”), her first number, completely captivated her audience and held its admiration throughout the entire program. Her playing was alive with that potent individuality, which differentiates her from the general rank and file of pianists. Her tone is ample and vibrant. She has power and also command of the softer, lighter and even the whispered voice of her instrument. Her coloring is sensitive and rich in its blending. Her renditions of the very difficult numbers, minuet in G major and the “Sonata Appassionata,” by Beethoven, were perfect. The third group was composed of the following numbers: “Caprice Viennois” and “Schön Rosmarin” (Kreisler), “Etude de Concert” (MacDowell), “Lotus Land” (Cyril Scott) and “Rigoletto” (paraphrase (Verdi-Liszt), each dealing with a separate and distinct variety of wonderful technique. The program closed with the beautiful twelfth Hungarian rhapsody (Liszt). Her playing of this number possessed a sound brilliancy, which denoted reserve power and there was not an instant during which she was not the confident and resourceful mistress of her task. Her rendition of the “Blue Danube,” as an encore, was magnificent, the heroic nature of the composition being presented in grand style.

After each number she was compelled to respond to encore. After repeated applause at the close of the program she gave a wonderful performance of “Lucia di Lammermoor,” by Donizetti, arranged for the left hand.

It was, indeed, pleasant to have Miss Elvyn again appear in concert here and she was greeted by many of her friends and admirers who have watched with satisfaction and great interest the marked success of her career. The concert of last evening was one of the rare musical treats and an honor goes to the Lafayette Oratorio Society, under whose auspices it was presented, it being the final number of the Community Concert series.

Lafayette Daily Courier, March 30, 1915—

#### MYRTLE ELVYN DELIGHTS AUDIENCE.

Some music appeals to the intellect, some to the heart. It is much the same with musicians. They may amaze us with their dexterity and brilliant technique or thrill us with the perfect harmony that comes to coordination of skill and artistry. It may be said of Myrtle Elvyn, pianist, who appeared last evening under the auspices of the Lafayette Oratorio Society, that she achieves this perfect union of art and effort. Possessing physical force that is almost masculine she is thoroughly feminine in her delicacy of touch and shading. Her program was one that demanded almost unlimited power of endurance as well as complete mastery of the piano. The audience was large and enthusiastic. Devoting the first part of her program to numbers calculated to demonstrate her wonderful technique, she seemed to transform the instrument into a living thing that obeyed her every mood and impulse. It was all very marvelous and the audience wondered how human fingers could ever be trained to such perfect mechanical action. The Beethoven “Sonata Appassionata,” in three movements, was faultlessly played. It is a wonderful musical structure, requiring consummate skill and perfect mastery of all the piano’s complexities. All through the first part of her program the artist played to the intellect. It was not until after the intermission that she reached the hearts of her hearers. Unlike the mind the heart is quick to manifest joy or disappointment. And there was no disappointment in any of the lighter numbers which Miss Elvyn contributed with such amazing generosity. Two Kreisler numbers paved the way and then came MacDowell’s “Etude de Concert” and the “Rigoletto” paraphrase (Verdi-Liszt), which set the blind tingle. With the audience in such a mood it was only natural that Miss Elvyn should have chosen the immortal “Blue Danube” for an extra number and in this contribution she seemed to rise to new heights of artistic power. Never has the famous Strauss waltz been played more brilliantly. The closing number on the program was Liszt’s twelfth Hungarian rhapsody, an inspiring selection. The audience insisted on another encore and Miss Elvyn played an excerpt from “Lucia di Lammermoor,” arranged for the left hand.

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Among the many artists whom war conditions in Europe have brought to America, are the Berlin pianist-pedagogue, Maurice Aronson and his talented wife, the Russian concert pianist, Vera Kaplun-Aronson. Mr. Aronson has for many years been a conspicuous figure in the teaching colony of Berlin and Vienna, and prior to his departure for Europe eleven years ago, one of the most eagerly sought piano instructors of Chicago, where he now also resides.

Mr. Aronson is arranging for Vera Kaplun's first American tour, which is to take place during the season 1915-16. While the coming season will doubtless bring forth new pianistic talent, making bids for American favor, this rarely gifted young Russian pianist will be among them, since an artist, whose abilities have earned for her such encomiums of the European press as set forth in a few of the attached criticisms, is certainly entitled to being heard in this country:

"In Beethoven-Saal the Russian pianist Vera Kaplun-Aronson gained for herself a big, well deserved success. Her technic is pre-eminent, she has also much power at her command, so that she could splendidly hold her part against the orchestra. From the power of musical presentation of this artist, replete with temperament, one received also a very favorable impression."—Berlin, Norddeutscher Allgemeine Zeitung.

"In Beethoven-Saal the pianist Vera Kaplun-Aronson, accompanied by the Philharmonic Orchestra, gained for herself a beautiful, well deserved success. To judge by the performance of Mozart's concerto in A major and Chopin's in F minor, she well understood to put forth something complete by the proper application of economy in strength and expression and thus appeared as an in itself completely rounded out and sympathetic personality."—Berliner Lokal-Anzeiger.

"Vera Kaplun-Aronson proved herself a very clever pianist with rhythmic feeling and a finely cultivated technic. Her interpretations show musical comprehension and taste. With the success of her concert the artist could be well satisfied."—Berliner Börsen-Zeitung.

"In Vera Kaplun-Aronson I recognized an extremely talented, pianistically very gifted artist."—Berlin Volks-Zeitung.

"Everywhere it was the aim of the artist to place the spirit of the work in the foreground, wherein she was guided by a refined conception, genuine musical feeling and a vivid sense for delicate outline. The technical side of the art Vera Kaplun-Aronson controls with sovereign surety and choicest taste. In particular one delighted at her soft, modulatory touch, at her singing cantilene, her exquisite staccato and at her perling scale passages."—Halle General-Anzeiger.

"Vera Kaplun-Aronson has an even, smooth technic, a soft touch and a singing cantilene. In Saint-Saëns' concerto she showed a very expressive manner of musical presentation which fully exhausted the work. She certainly should achieve fame and honor."—Göttinger Zeitung.

"Her technically perfect playing was of exemplary clearness. As Vera Kaplun-Aronson plays Beethoven (Emperor concerto) one must conceive him and hence the stormy applause came from grateful hearts. Her three further offerings still more enhanced her fame."—Salzbrunner Zeitung.

"Beethoven's 'Emperor' concerto Vera Kaplun-Aronson played with brilliancy and strength. She displayed again such a refinement of musical feeling as well as that sovereign technical mastery which already upon the occasion of her first appearance had such a fascinating effect. Justly the artist was enthusiastically acclaimed after this brilliant effort."—Waldenburger Wochenblatt.

**Echoes of Evan Williams' Pacific Coast Tour.**

There are no words in the ordinary vocabulary of sufficient breadth and sweetness with which to faithfully describe a voice so beautiful that it reaches the heart and soul of every person who heard it.

Such a voice is that of Evan Williams who sang at the Pinney Theatre Friday night. A wonderfully clear and sweet voice it is, beautifully cultivated. Mr. Williams' head tones are clear and bell-

like with every note of music. The deep throat tones were vibrant with strength and power. His enunciation was splendid and his expression, coupled with his most pleasing manner, was beyond criticism.—The Idaho Statesman, Boise City, October 31, 1914.

Evan Williams, the Welsh American tenor, is a delightful singer, and yesterday afternoon entertained at the Heilig a large audience. Mr. Williams charmed particularly in "Open the Gates of the Temple," by Knapp, which he sang with magnificent volume and remarkable clarity. In it he struck the climax of the concert. In "My Pretty Jane" he made exquisite use of the half voice, as he did in the old favorite, "When the Bloom is on the Rye," which he gave as an encore. Another beautifully rendered number was the aria from "La Boheme." Mr. Williams won his audience from the start and was generous with encores in response to the enthusiastic applause.—Oregon Daily Journal, Portland, November 9.

Evan Williams, the tenor whose career as a singer has covered a period of eighteen years, made his first appearance in Tacoma last night and to judge from his enthusiastic reception he more than filled expectations. The theatre was more than well filled and the insistent demand for encores to a program that contained seventeen numbers, testifies to the delight of his audience.

"His voice possesses a powerful voice, typical of the Welsh singer in its sympathy and sentiment, and with an uncommon range. With the exception of a group of Welsh airs, his program was entirely in English and his enunciation is at all times pleasingly distinct. Last night the singer's voice was brilliant in the climaxes, in which the full power was displayed and the numbers sung mezzo-voice were beautifully shaded."—Tacoma (Washington) Daily Ledger, November 10, 1914. (Advertisement.)



VERA KAPLUN-ARONSON.

**Sapirstein at Sewickley, Pa.**

Sapirstein at an Easter Sunday dinner of literary men was called upon by the Edgeworth Club of Sewickley, Pa., to give a recital Monday afternoon, April 5. On short notice he filled the engagement with great success, playing a program which included works of Brahms, Bach, MacDowell, Schumann, Chopin, Rachmaninoff, etc. Mr. Sapirstein also responded to several encores.

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## LINDSBORG "MESSIAH" FESTIVAL.

**Bethany Oratorio Society and Symphony Orchestra Give Excellent Performance of Handel's Oratorio—Mme. Gadski's Song Recital Proves to Be Great Event of the Festival Week.**

Lindsborg, Kan., March 29, 1915.

"The Messiah Festival" was opened Sunday afternoon by Julia Claussen, who gave a recital, rendering the following program: Aria from "La Gioconda," Ponchielli; "Die Lotusblume," "Widmung," Schumann; "Ave Maria," "Die Junge Nonne," "Die Forelle," Schubert; "Molnet," "Jeg ser for mit oje," "O jeg vil drage," Sjogren; "Fra Monte Pincio," Grieg; "Til Majdag," Peterson-Berger; "When I Bring to You Colored Toys," Alden Carpenter; "Inter Nos," MacFadyen; "Sacrament," MacDermid; "With the Goslings," Hugo Kaun. Mme. Claussen's glorious voice won the admiration of her audience, and she had to respond to several encores. Arthur Uhe, head of the violin department of Bethany College, assisted. This

sion and Dramatic Art Department of Bethany College. She interpreted the work in a masterly style and never was heard to better advantage.

### BAND CONCERT.

Monday evening a concert was given by the Bethany Band. This organization, under the able leadership of Hjelmar Wetterstrom, was greeted by a large and enthusiastic audience. The program was very interesting and well rendered.

### CONCERT BY CONSERVATORY STUDENTS.

Tuesday morning a recital was given by students of the various departments of the conservatory. The manner in

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orchestra shows great improvement over previous years. Among others noticed was the uniform bowing of the strings, good attacks and phrasing. Thursday evening a recital was given by Enrico Aresoni, tenor of Chicago. Friday afternoon the Musical Art Society, under the direction of E. Haesner, accompanied by the Bethany Symphony Orchestra, gave a very interesting program. The part songs especially revealed some good work by the chorus. This society is one of the important organizations of Bethany College and does much good work in bringing various choral works before the public. Of the part songs Rheinberger's "The Night" was especially well done. Nevins' "Rosary" was given a fine rendition and was heartily applauded. The main work was Gounod's "Faust." The choruses were well sung and delivered with spirit. The soloists were: Margarita, Irma Lewis; Faust, Enrico



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### FINE "MESSIAH" PERFORMANCE.

In the evening "The Messiah" was rendered by the Bethany Oratorio Society, an organization of five hundred voices, accompanied by the Bethany Symphony Orchestra. It was the ninety-first rendition of this beautiful work by the society. The chorus sang in fine style, and under the able direction of Hagbard Brase, lived up to or perhaps surpassed all previous renditions. The soloists were Ethyl Coover, soprano; Ida Gardner, contralto; Arvid Wallin, tenor; Thure Jadeborg, bass. With the exception of Miss Gardner, contralto of New York, the soloists were members of Bethany College Conservatory. This was Miss Gardner's first appearance before a Lindsborg audience, and she was very warmly received and proved herself an exceptional oratorio singer.

### "WITHIN THE LAW."

Monday afternoon the well known play "Within the Law" was given by Annie Swenson, head of the Express-

which they performed their pieces was indeed gratifying to the audience as well as to the respective teachers. In the afternoon Mr. Löfgren, pianist, and Hjelmar Wetterstrom, cellist, appeared. Mr. Löfgren played in his usual able manner and was warmly applauded. It was the first time that he has appeared in a cello recital. He performed with artistic finish and displayed a fine technic.

In the evening Ida Gardner, contralto, appeared in song recital. The auditorium was well filled with a very appreciative audience. Miss Gardner scored a big success. Her voice is a fine organ of great purity, power and range.

### VARIOUS ACTIVITIES.

Oscar Thorsen, pianist, and E. A. Haesner, baritone, gave a joint recital Wednesday afternoon. Mr. Thorsen shows fine musicianship in his playing, which is always artistic and finished. He aroused his audience to enthusiasm after his playing of the Schubert sonata.

Mr. Haesner sang two groups of songs which were well delivered. In the evening the Bethany Symphony Orchestra under the direction of Arthur Uhe, gave a concert. The program included Beethoven's first symphony. The

Aresoni, of the Chicago Opera Company; Siebel, Ida Gardner, of New York; Mephisto, Uly Woodside, of Bethany College.

Saturday afternoon a recital was given by Arvid Wallin, pianist, and Arthur Uhe, violinist. Mr. Wallin was in his usual good form and played in masterly style numbers which included the Chopin sonata, op. 58. Mr. Uhe won his audience completely by his beautiful playing, again showing his commanding technic.

Saturday evening Mlle. Jonani, of the Boston Opera Company, gave a recital. Mlle. Jonani was especially good in her coloratura work.

### MME. GADSKI'S SONG RECITAL.

The great event of the week was the recital on Sunday afternoon (Easter) by Johanna Gadski. The great diva was in splendid voice and aroused her audience to great enthusiasm. All criticism stops when listening to such a wonderful artist. The auditorium was packed and seats in the chorus pit had to be sold to accommodate the crowds. In the evening "The Messiah" was again performed. The chorus faced an audience of 3,000 and sung

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with greater enthusiasm than ever before. All in all, the week was a success and Lindsborg can be congratulated for the fine work it is doing.

Uly Woodside, a young singer with a genuine baritone voice, has attracted much attention. Several professional singers and critics for whom he has sung have predicted a brilliant career for him. After graduating from Bethany Conservatory here this spring, he will go to New York for further study. Mr. Woodside is a pupil of E. Haesner, who is well known in the Middle West as a voice builder. H.

#### A Florio Pupil in Toledo.

M. Elfert Florio, the vocal teacher of New York, recently received a letter from Audrey Dennison, who sang at a concert in Toledo, Ohio. Miss Dennison, who possesses a soprano voice of lovely quality, is a pupil of whom Mr. Florio is justly proud; therefore her letter, herewith appended, and the clippings to which she alludes in her letter, will be of especial interest to the many friends and admirers of her gifted teacher:

My Dear Teacher:

I thought perhaps you would be interested in my clippings, so am enclosing them to you. It was really quite an event for me, for nearly every musician in town was there to hear just what I had accomplished under your able direction, and was quite surprised at the results.

I hope to see you soon, in about twelve weeks, if all goes well. Hope you are enjoying good health and that Mrs. Florio is well.

Sincerely your pupil,

AUDREY DENNISON.

This is what the Toledo Blade said regarding her work in joint recital with Edna Frise, pianist, and Hedwig Schreiber, violinist:

"Audrey Dennison, who has returned to Toledo after a winter's study in New York, has a fine soprano voice of good range and considerable force. Mimi's song, from the opera by Puccini, was her most ambitious number. Miss Dennison sang Ronald's 'Down in the Forest' charmingly, and in her interpretation of 'The Coquette'—composer anonymous—showed much dramatic ability. She closed with the old favorite, 'A Dream,' by Bartlett, and was obliged to respond to an encore."

On Friday afternoon, April 2, Miss Dennison sang at a private musicale at the home of Mrs. George S. Richards, Toledo, concerning which the Toledo Blade remarked:

"Audrey Dennison . . . was the soloist, and was in splendid voice, all the numbers, faultlessly given, receiving the most enthusiastic applause."

#### Bandbox Audience Applauds Young Artist.

Belle Gottschalk, soprano, and Hugh Hodgson, pianist, war refugees, joined in recital at the Bandbox Theatre, New York, Tuesday, April 6. Both gave evidences of much talent, studiousness and of musical understanding.

A lovely type of slender, dark haired young American womanhood, attractively gowned a la mode, of ingratiating personality, Miss Gottschalk would be popular even if she could not sing. But her voice, which has not yet received its full development of artistic achievement naturally, since she is so young a singer, is one of splendid caliber, capable of wide usage, and the soprano has the mentality and musicianship to attain much in her natural field. The voice is sweet and full, with excellent middle register and of wide range. Her enunciation is good and she handles her voice with fine taste. A good sized audience manifested much interest in the singer's work, and this with the encores demanded, and the beautiful flowers handed to her, symbols of appreciation, ought to encourage Miss Gottschalk immensely in this her initial joining of the full ranks of young New York vocal recital givers. Five years of operatic study in Berlin under Etelka Gerster and the late Frank King Clark, and one year of operatic experience in Russia, and successful Southern and Middle West appearances, preceded her New York debut. She sang songs by Debussy, Durante, Mozart, Franz, Schumann, Wagner, Tchaikowsky, Robert Clark, Liza Lehmann, Purcell, Chadwick, La Forge and Schneider.

Hugh Hodgson, a student of Mme. Stepanoff, of Berlin, likewise created a good impression in numbers from Schytte, Rubinstein, Schumann, Olsen, Grieg, Popper-Kundiger and Liszt, also in the sympathetic accompaniments for Miss Gottschalk.

#### National Opera Club's Lecture-Musicale.

The National Opera Club of America will hold its third and last conversazione of the season on Thursday evening, April 15.

Three phases of Wagner will be discussed in a lecture with illustrations by Gardner Lamson. Karl Klein, violinist, and Mme. Bruno Oscar Klein, pianist, will be among others contributing to the program.

Chump—Were you ever at an afternoon tea?

Grump—No, but once I was in a place where sixteen phonographs played simultaneously.—Harvard Lampoon.

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**A Hard-Worked Choral Club.**

The St. Cecilia Club, of New York, Victor Harris, conductor, has just finished the most active and successful year in its history. In addition to the regular series of two concerts, one on January 19 and the other on March 23, the club gave an extra concert for the benefit of the People's Symphony Chamber Music Series on January 16. On March 25 and 26 the members assisted the New York Philharmonic Society in its production of the Liszt "Dante Symphony," which contains a choral "Magnificat" for women's voices.

During the week from March 19 to 26 the club's activities included three rehearsals with orchestra and three concerts with orchestra, which almost establishes a record. Yet during these six sessions in seven days the attendance of the members equalled practically ninety per cent., which is a sign of the splendid vitality of the organization and the enthusiasm of its members.

Among the newspaper comments of the concert with the Philharmonic Society was the following tribute from Henry T. Finck, of the New York Evening Post: "It is quite safe to say that Liszt himself never heard a performance of this 'Inferno' as thrilling as that which Stransky and his players gave last night; for in his day Germany had no orchestra equal to our New York Philharmonic; nor could Liszt himself have conducted with more enthusiasm or authority. No less impressive, but in a different way, was the second half of the 'Dante,' including the 'Purgatorio' and the 'Magnificat,' in which the orchestra was assisted by Victor Harris' admirably trained St. Cecilia Choir, with Elizabeth Tudor as soloist. Not only was the intonation perfect, but in beauty of sound the choir equalled the orchestra—a compliment which can rarely be paid a choral organization."

The following letter was also received from the secretary of the New York Philharmonic Society, which speaks for itself:

THE PHILHARMONIC SOCIETY OF NEW YORK.

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CARNEGIE HALL, N. Y.

March 30, 1915.

DEAR MR. HARRIS—Permit me, in the name of our Board of Directors, to thank you and the ladies of the St. Cecilia Club for your cooperation with the Philharmonic Orchestra at the society's concerts last week.

The splendid work of the club added materially to the artistic success of the concerts, and, in conveying my thanks, permit me to assure you and the club of the grateful appreciation of the Philharmonic Society of New York. Very truly yours,  
(Signed) FELIX F. LEIFELS, Secretary.

At its own concert on March 23 the club had the assistance of Reinald Werrenrath, baritone, and an orchestra of forty with Hugo Riesenfeld as concertmaster. One of the items on an unusually interesting program was the production of the cantata by the young American composer, Deems Taylor, entitled "The Highwayman," to a text by Alfred Noyes. What Mr. Taylor thought of the performance can best be shown in a letter written by him to the conductor as follows:

March 30, 1915.

MY DEAR MR. HARRIS—I have been writing this letter all week. I mean that I have been trying to get into words all that I feel about last Tuesday evening's performance of "The Highwayman." And I can't do it. But I don't want to put this off any longer, so I'll have to do the best I can.

It was a wonderful performance that you and the St. Cecilia Club gave me the other night—the sort of performance that I had in mind when I was writing the cantata, and that I haven't heard since. When I say that it was perfect I mean just that; there is nothing that I would have changed, and nothing that I would have added.

What such a production in New York means to a young composer you know better than I can tell you. I owe a heavy debt of gratitude both to you and to the St. Cecilia Club. I wish I could thank every member personally; and as I cannot, will you do so for me?

Sincerely yours,

(Signed) DEEMS TAYLOR.

**Marion T. Marsh in Hempstead.**

A large and fashionable audience attended a concert on Wednesday evening, April 7, at St. George's Parish House, Hempstead, L. I. Marion T. Marsh, the charming young American harpist, played "Prière," by Hasselmans, "Minuet l'Amour," Massenet; "Patronille," Hasselmans; "Fantaisie," Saint-Saëns, and delighted the audience by her artistic and finished performance. She was enthusiastically applauded, and received many beautiful flowers. She responded with an insistent encore, playing Hasselmans' "Follets." The other participants were Berenice Marsh, danseuse and cellist; Orlo Bangs, tenor; Master Ogden T. Marsh and T. Alden Skidmore, accompanist.

Two trios for violin, cello and harp by Widor and Oelschlegel, played by Marion T. Marsh, Berenice Marsh and Ogden T. Marsh, won much favor. Berenice Marsh appeared in three groups of aesthetic dances. She possesses much grace, and was the recipient of several floral offerings. Orlo Bangs' fine tenor voice pleased in two groups of songs. He also responded with an encore.

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## NEW LIBRETTO FOR WEBER'S "EURYANTHE."

Berlin Hears a Work in Which Weber's Music Has Been Rearranged to a New Text—American Composer's Product Presented—Strauss "Domestica" Revived.

Jenaerstr. 21,  
Berlin, W., March 12, 1915.

Of the many attempts that have been made during the past seventy-five years to infuse life and vitality into Weber's "Euryanthe" by means of cuts, changes, additions, alterations, particularly in the libretto, and thus to keep the music of the opera alive for the stage, the latest is the

most original, the boldest and the most successful, although it falls somewhat short of its purpose.

"Euryanthe" has never appealed to the masses; it always has been considered Weber's "Schmerzkind," and its non-success has been attributed chiefly to the weakness of Helmine von Chezy's text. "Euryanthe" was a failure at the start, and Weber himself declared that this was due to the wretched libretto. But the music itself, except the overture and a couple of arias, never has been popular with the masses, like the music of "Freischütz" or "Oberon," and those who ascribe the non-success of "Euryanthe" to the text alone, forget that many other operas have succeeded in spite of indifferent librettos. There always have been musical connoisseurs, it is true, who maintained that the music to "Euryanthe" is the best that Weber ever wrote, just as there are today many who claim that "Falstaff" is Verdi's greatest opera. Nevertheless, there is no denying the fact that "Falstaff" is given on the stages of Europe only at rare intervals and with questionable success, whereas Verdi's other operas "Aida," "Traviata," "Rigoletto" and even "Trovatore" are still very popular. In my opinion "Euryanthe," in spite of all attempts to patch it up, is doomed for all time, because in penning the score Weber renounced his true individuality, which was revealed at its best in the "Freischütz," and the same can be said of Verdi's "Falstaff." The connoisseur may rave over "Falstaff" as much as he likes. That score does not reveal the true Verdi, and consequently it is doomed to oblivion.

### EARLY IMPROVEMENTS.

The first man of any importance to attempt to improve upon the libretto of "Euryanthe" was Rellstab, the famous music litterateur and contemporary of Weber. Since Rellstab's time innumerable schemes have been brought forward for keeping Weber's music alive, but all in vain. Two of the most noteworthy attempts in our own time were by Hermann Stephany and Gustav Mahler, both eminently gifted men, but their success, like all the others, was short-lived. "Euryanthe" was not to be saved, it seemed. The recent unsuccessful revival at the Opera in New York also demonstrated this fact.

### THE LATEST ATTEMPT.

Now appears on the scene Hans Joachim Moser, a young Berlin musician, a singer by profession, with a unique idea. Bent, like all of his predecessors, on the salvation of Weber's music, he has adopted a radical cure by completely amputating Hermine von Chezy's text and substituting one of his own based on the famous German fairy tale by Grimm, "The Seven Ravens." The management of the Berlin Royal Opera considered Moser's efforts worthy of attention, and the stage of that venerable opera house has just been the scene of a remarkable occurrence—the performance of the music of "Euryanthe"—almost exactly as written by Weber himself—to the text of "The Seven Ravens."

This is indeed an extraordinary undertaking, and Moser has succeeded far better than one would have thought possible.

sible. He went to work with great cleverness, and showed remarkable adaptability in fitting his text to Weber's score. It is really a wonderful achievement. It would never occur to the unbiased listener, who had never heard "Euryanthe," that this score was not written for the text, so well do words and music on the whole go hand in hand. And not only that, but Moser reveals also an instinct for stage effects, for the truly theatrical aspects of a performance, and he also displays a strong feeling for poetic, dramatic, and musical values. The interchanging of the roles is as follows: The part of Euryanthe is given to the faithful sister, who weaves the garments of nettles for her seven brothers, who have been bewitched and turned into ravens. The role of Adolar is given to the King's son, who is enamored of the charming and youthful spinster, and that of Lysiart is changed to the Chancellor, who opposes the mesalliance, and the passionate and intriguing Eglantine, the forerunner of Ortrud, is changed to the Chancellor's wife.

With all of Moser's stage instincts and poetic and dramatic feelings, however, it has not been possible always to maintain harmony between the character of the music and the text. This is particularly true of some of the best known arias. For instance the music to Lysiart's aria, "Wo berg' ich mich," sounds out of place with the passionate outbursts of the Chancellor, but the duet between the Chancellor and his wife is quite appropriate; also the Adolar aria in A flat, sung by the young Prince, sounds convincing, and the chorus here is also in keeping with the character of Weber's music. In the second act, however, the "Euryanthe" connoisseur will find some marked discrepancies. One of the most famous arias of the entire opera, the "Glöckchen im Tale," does not fit the words "Dreh' dich, Spindel" at all. Nor do the words of consolation, sung by the fairy, go with the demoniacal music of Eglantine. Here the character of Eglantine is emphasized in the orchestra. There are parts, however, that sound natural, thoroughly appropriate, and convincing; so the charming "Nimm hin die Seelmeine" in C major, and the lovely duet in A major, which is given to the spinster and the fairy. As a whole, however, it must be confessed, that Moser has adopted his text to Weber's music with noteworthy skill and vitality.

And yet Moser's experiment, bold and unique though it is, will in all probability not succeed in its mission. For Weber's music itself lacks the theatrical force, the dramatic verve, to insure it a permanent place on the repertory of the world's operatic stages.

### CONCERT BY AMERICAN COMPOSER.

An interesting program of novelties was presented for the first time at Bluethner Hall with the assistance of the Bluethner Orchestra by the composer himself—Florizel von Reuter, who already is well known to the musical world as a violinist. Of late von Reuter has given much of his time and attention to composition, and with gratifying success, as was demonstrated at this concert. The program was as follows: Prelude and double fugue for orchestra, overture to the third act of the music drama "Hypatia," Hypatia's monologue (sung by Charlotte Boerlage-Reyers), "An den süßen Wassern" ("Levantisches Stimmungsbild," for orchestra), two songs with piano accompaniment, "Fairy Land" and "Summer" (sung by Charlotte Boerlage-Reyers) and orchestral variations on three carnival themes.

With this program Reuter demonstrated his worthiness to be ranked among the best of the American composers. He has ideas in abundance and for so young a man already has a remarkable command of the orchestra. He has the right feeling for contrasts, for light and shade, for climaxes, for color, atmosphere, and for brilliant effects. The prelude and fugue is a pretentious and somewhat lengthy composition, in which von Reuter handles the fugue form with remarkable skill. The "Hypatia" overture is lyric and pleasing by means of its subdued orchestral effects. In his work "At the Sweet Waters," there is real Turkish atmosphere and skillful Oriental coloring. The themes also are very characteristic, although one is somewhat suggestive of the principal theme of Smetana's symphonic poem "Die Moldau." Of the two Lieder the first interests for its charming lyric effects and the second for its glow and passion. The most mature work on the program was the last, the variations on three carnival themes. The themes themselves were very simple, but the variations, nine in number, while often quite complicated, are full of interest and life. Some of them, to be sure, were rather sombre in coloring and atmosphere for a carnival mood, but they reveal great talent and skill and a very considerable technical orchestral mastery. Also they were harmonically varied and interesting. Von Reuter unquestionably is a budding talent, from whom much may be expected in the field of composition.

### EDYTH WALKER IN RECITAL.

Among the various vocalists heard during the week the greatest success was secured by Edyth Walker, our distinguished countrywoman, who was heard at Beethoven Hall on Saturday in a program of Lieder by Schubert, Schu-

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\*HANS TÄNZLER, tenor, Royal Opera, Karlsruhe.  
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera  
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HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin  
Royal Opera and Covent Garden.

\*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at  
the Berlin Royal Opera.

MARGARETHE MATZENHAUER, mezzo-soprano, Metropolitan Opera, New  
York.

\*HELENA FORTI, soprano, Dresden Royal Opera.

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SCENE FROM "THE SEVEN RAVENS."  
Which was given at the Berlin Royal Opera with the music to Weber's "Euryanthe."

HAYDN SAILING TO ENGLAND.  
(From an old picture.)



mann, Brahms, Mahler, Cornelius, Wolf, and Strauss. She was accompanied by Gustav Brecher, conductor of the Cologne Opera, who proved himself to be a veritable master in giving the vocalist support at the piano. Edyth Walker today is one of the greatest interpreters of the German Lied. She is one of the few singers who excel both on the stage and on the concert platform. There is something big, wholesouled, commanding and compelling in Miss Walker's interpretations. Technically she proved herself so far superior to the task in hand that she could concentrate all her great powers of mentality, feeling and passion upon her conception and delivery, and these were singularly potent. Her success was enormous.

#### ROYAL ORCHESTRA CONCERT.

Richard Strauss' "Sinfonia Domestica" was one of the principal numbers on the program of the eighth symphony concert of the Berlin Royal Orchestra. Strauss conducted the work with more care and interest than he usually displays when performing his own compositions in public, and the orchestra surmounted the enormous difficulties of the score with sovereign mastery. And yet it is evident that the dust is falling thick and fast on the score of the "Domestica," and it will probably be one of the short lived of Strauss' symphonic poems. Wagner's "Siegfried Idyll," which has had numerous renditions in Berlin this winter, and Beethoven's seventh symphony, in a beautiful, fine, and finished performance, completed the program.

#### A MELODRAMATIC NOVELTY.

A moderate success was scored by a melodramatic novelty at the Philharmonie on Monday. Ludwig Hess has given a musical setting to a poem by Eberhardt Koenig entitled "Vor dem Hamburger Bismarckdenkmal." As a work of art Hamburg's Bismarck monument is not over-inspiring, although the subject is one that should enthuse every true German. Koenig's text has one great advantage—brevity. The music which Hess has written to it is appropriate and well sounding in its orchestral effects, although not very original. The words were spoken by Wuellner in a masterful manner, and the success of the novelty may be attributed largely to his cooperation.

This concert was given by Erich Ochs, a gifted young conductor, who did excellent readings of Brahms' F major symphony and the "Meistersinger" overture. He rendered also discrete accompaniments to the Mendelssohn concerto, which was played by Julius Thornberg, and to Brahms' "Auf dem Kirchhof," orchestrated by Max Reger. Two vocal novelties, entitled "Eine Illusion" and "Abendlied," by Max von Kameke, which were sung by Hertha Dehm-low, proved to be musically of slight import.

#### HILDEBRANDT'S NEW LIEDER.

Camillo Hildebrandt, successor of Dr. Ernst Kunwald as conductor of the Philharmonic Orchestra, introduced nine new Lieder at Beethoven Hall. They were sung by his wife, Henry Hildebrandt-Linkenbach, who is a soprano possessing a beautiful voice and remarkable technical skill. In his songs Hildebrandt revealed himself also as an admirable accompanist. His Lieder are graceful, well written for the voice, and interesting not only in the vocal part, but also in the interesting and effective piano accompaniments.

the Charlottenburg Opera House, for operatic performances are now being given to full houses at the old Wilhelmstadt'sche Theatre. During the last week Hermine Bosetti, of the Munich Royal Opera, appeared there twice as guest, securing emphatic successes in Mozart's "The Marriage of Figaro" and Johann Strauss' "Fledermaus."

ARTHUR M. ABELL.

#### Katherine Noack Fiqué Charms.

Jacques Offenbach's two act comic opera, "The Grand Duchess," was splendidly performed by the Brooklyn Quartet Club, under the able direction of Carl Fiqué, on Monday evening, April 5, at Prospect Hall, Brooklyn.

Katherine Noack Fiqué made a profound impression as the Duchess, both vocally and histrionically. Her charming personality was well suited to this role. She received much applause and many beautiful flowers. The other members of the cast were: Marie Lange as the Countess, Emma Renz as Wanda, R. M. Schmidt as Prince Paul, L. Wickers as Baron von Grog, Mr. Koeppel as General Boom, Carrie Fischer as Nepomuk, G. Stelle as Corporal Schaaf and Henry Weimann as Fritz. The latter was in fine voice and gave a good portrayal of his part.

#### Marion T. Marsh's Many Bookings.

Marion T. Marsh, the young American harpist, was extremely busy on Easter Sunday, April 4. In the morning she played at the Second Presbyterian Church, Newark, N. J. She performed "Priore," by Hasselmans, as well as taking part in three trios for harp, violin and organ, and playing through all the anthems. At the conclusion of the morning service, Miss Marsh hurried to Brooklyn, where she took part in a concert at 3 p. m., and then returned to Newark to play again in the evening. Her solo number on this occasion was Saint-Saëns' fantasia. Miss Marsh has been engaged to appear for the Queens Borough Musical Society on Wednesday, May 5, and on May 21 she will play at the People's Institute, New York.

#### Alois Trnka's Many Engagements.

Alois Trnka, the young Bohemian violinist, played at the Labor Temple, Brooklyn, on Friday, April 9, on which occasion he performed "Valse Triste," by Sibelius; "La Chasse," by Kreisler, and Zarzycki's mazurka. Mr. Trnka has been engaged to appear at a concert in Aeolian Hall, New York, on Sunday, April 18; on Thursday, April 22, he will play in Williamstown, Pa., and on Friday, April 30, at Hotel Astor, New York.

#### OPERATIC NOTES.

The Charlottenburg Opera recently revived Weber's "Oberon" and Méhul's "Joseph in Egypt," both with gratifying success.

The Berlin public does not seem to have enough operatic music with the nightly offerings of the Royal Opera and

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**BALTIMORE MUSICIANS ARE ACTIVE IN CONCERTS.**

Melamet Opera Class Heard in Mozart's "Requiem" and Rossini's "Stabat Mater"—Two Artists Return to "Oriole City"—Woman's Philharmonic Chorus Sings for Charity.

114 Hawthorn Road, Roland Park, Baltimore, Md., April 2, 1915.

The symphony season being over, local musicians have taken advantage of the open evenings to give their various concerts. The Melamet opera class joined with Mr. Melamet's other pupils in his annual Lenten concert, on March 29. The affair was a pronounced artistic success. The chorus is always distinguished by its beauty of tone, its precision of attack and its exquisite shading from piano to forte, showing the effect of long and careful training. In this regard no small credit must be given to the wife of the director, who plays the piano accompaniments at the rehearsals wonderfully well. Mozart's "Requiem" was the first number on the program, in which the beautiful chorus work was rivaled by the excellent quartet, composed of Ida M. Shaw, soprano; Adele Schaefer, alto; George Pickering, tenor, and R. Fuller Fleet, bass. Rossini's "Stabat Mater" followed, the soloists being Minna Adt, soprano; Anna G. Baugher, and Mrs. Henry Franklin, contraltos; Charles G. Henry, tenor; C. Harry Gerhold, baritone, and R. Fuller Fleet, bass. The various quartets were sung by Julia Siems, Margaret Kennard and Agnes McWhirter, sopranos; Elsie Melamet and Cornelia Burns, contraltos; William Burkheimer, tenor, and John F. Osbourn, baritone. Mr. Melamet as a director seems to be omniscient. His baton searches out a weak spot unerringly, his smile of approval rewards good work invariably. He has given these Lenten concerts annually for the past five years, and has established them as one of the valuable events of the music season.

**LOCAL VIOLINIST RE-ENTERS FIELD.**

Henry Sokolove, a young Baltimorean, who won first prize at the Brussels Conservatory while a pupil of Cesar Thomson, made his first appearance since his return, on March 25, at Albaugh's. His playing was distinguished by splendid technique, which enabled him to surmount all obstacles in the difficult program he presented. The emotional and poetic side of his art seems less well developed than the technical, a failing which will be remedied by time and experience, Mr. Sokolove being at the very threshold of his career. The most notable number on his program was the last—the first movement of the Tschai-kowsky concerto, which he played with breadth and fervor.

**CONRADI RETURNS.**

Another local artist to reappear in the field at this time is Austin Conradi, pianist. Mr. Conradi, who is about the age of the young violinist, has been away studying for several years, and he comes back to us much more of an artist than when he left. His playing is characterized by a power and forcefulness that are surprising in so slight and youthful a figure. Like the violinist above reviewed, Mr. Conradi's playing is chiefly in high colors, although his interpretation of the Chopin "Chant Polonaise" was exquisitely tender. One of his own compositions, a "Daybreak" etude, was well received.

**HILDEGARDE BRANDEGEE IN RECITAL.**

One of the important recent recitals was that of Hildegarde Brandegge, violinist, another pupil of Cesar Thomson, and also of Leopold Auer. Her playing has the brilliant emotionalism that one associates with the Russian school. Her bowing is strong, and her tone full and resonant. Altogether she is a delightful artist. Clara Aschenfeld, accompanist, gave skillful assistance.

**WOMAN'S PHILHARMONIC CHORUS CONCERT.**

The Woman's Philharmonic Chorus, under Josef Pache, gave an interesting concert for the benefit of a local charity last week. An ambitious program was well sung by the chorus. Mrs. Walter Billingslea soprano, sang Strauss' "Morgen" and "Allerseelen," Campbell-Tipton's "Spirit Flower" and Massenet's "Elegie." Edward Mumma Morris, pianist, gave a group of Chopin numbers, Rachmaninoff's G minor prelude, Sibelius' "Romance" and Liszt's "Campanella."

**NOTES.**

"The Crucifixion," by Morrison, was well given by the choir of the Church of the Redeemer, under Thomas L. Berry, director. Two numbers by Mr. Berry were interpolated in the composition. The soloists were: Mrs. James M. Sinclair, alto; Matthias F. Reese, tenor, and Thomas L. Berry, baritone; Mrs. Shepherd Tappan Powell, organist.

Marguerite Maas gave a piano recital at Chestertown, on March 23, and repeated the program in Baltimore a few days later, at the Jewish Educational Alliance.

D. L. F.

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## NEW ORLEANS NOTES.

New Orleans, La., March 30, 1915.

The Morning Musical Club gave its seventh annual concert on March 18 at the Lafayette Theatre. The principal soloist of the evening was Reinald Werrenrath, the young baritone, who made so fine an impression here last year as to warrant his reengagement. Mr. Werrenrath's artistic strides are remarkable. While last year he sang charmingly, this season he returned an artist of high order. His vocal technic has been carried to a splendid degree of perfection and proves what earnest work can accomplish. The club presented three cantatas, of which d'Indy's "Mary Magdalene" was the most impressive. Deems Taylor's "Highwayman" is a work which requires several hearings in order to be fully estimated. Victor Despommier, the director of the club, conducted with his usual enthusiasm and won many plaudits for his fine work. Mrs. John M. Gehl was the soprano soloist. Mary V. Moloney presided at the piano and Henri Wehrmann at the organ and violin.

ADRIAN FREICHE IN RECITAL.

Adrian Freiche is destined to make a name for himself in the violin world. This young man of eighteen was recently heard in recital and confirmed all previous good opinions of his playing. His delivery of the Gounod-Wieniawski "Faust" fantasia, the Schubert-Wilhelmj "Ave Maria," Kreisler's "Caprice Viennois" and Sarasate's "Zigeunerweisen" was worthy of a mature performer. Young Freiche is a pupil of the local violin virtuoso, Mark Kaiser, who in years gone by toured with Tietjens, Carreño and other celebrities.

SATURDAY MUSIC CIRCLE.

The Saturday Music Circle presented a program devoted to Slav composers recently. The participants were Mmes. M. Prince, F. Johnson, E. Wehrmann-Schaffner, C. Bennette Moore, Sara Hoffman, Anita Gonzales, Adrian Freiche and the members constituting the choral branch of the Circle. Eugenie Wehrmann-Schaffner and Anita Gonzales were given an ovation after their excellent performance of Moszkowski's E major concerto. Mme. Schaffner, who played the first piano part, responded with two encores. Adrian Freiche shared in the honors of the afternoon with his beautiful work on the violin.

HARRY BRUNSWICK LOEB.

## An Attractive Summer School of Music.

John Colville Dickson, voice teacher of Pittsburgh, announces that he will open his summer school for singers at Epping Forest on July 5. Epping Forest is the name Mr. Dickson has given to his country home, situated about ten miles outside of Pittsburgh, overlooking the river of Blennerhassett. In this delightful spot teachers and professional singers, as well as amateurs, may spend a pleasant and profitable period of well divided rest and work, if practising and lessons amid such wholesome surroundings may be called work. Any one who desires to study piano, organ, violin or elocution will be provided with artist teachers in each of these subjects. In addition there will be all the joys of boating, bathing, walking, riding, baseball and tennis.

Every Friday evening during the five weeks of the summer school a recital by the students of the summer class will be given, and in addition, on July 6, there will be a reception to the students; July 8 Mr. Dickson's artist pupils will give a recital; August 12 the final concert or opera will be performed; and August 14 the term will be concluded with a picnic and regrets.

## More Engagement for Mme. Riheldaffer.

By special arrangement Grace Hall Riheldaffer sang at the First United Presbyterian Church of Pittsburgh on Easter Sunday. The same evening she left for Canada to fill a series of recital engagements, opening at Chatham, Ont., April 5. On April 25 and 26, she will sing in a concert production of "The Chimes of Normandy," which will be given by the Monday Musical Club, of Sewickley, Pa., under the direction of Carey McAfee. This will mark her second engagement with this club. Three appearances in one year with an organization will be her record when, on April 28, Mme. Riheldaffer sings with the Maennerchor of Toledo, Ohio.

## Bloch Plays with Arions.

At the concert of the orchestra section of the New York Arion Society, March 27, Alexander Bloch, violinist, was a soloist. He played "Romanze" (Wagner-Wilhelmj), "Gondoliere" (Sgambati), and the "Polonaise" in D major (Wieniawski). His excellent interpretations and thorough musicianship made for his immediate success and won for him the enthusiastic applause of his audience.

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## OVIDE MUSIN

The Great Belgian Violinist.

"Filled with gratitude, as is the heart of Musin, for the magnificent help given to his Belgian compatriots by the people of these United States, he, nevertheless, thanks his lucky star that he is not in his native land today."

The speaker was the innately charming and winsome wife of the master violinist and pedagogue, Ovide Musin, and as she was telling the *MUSICAL COURIER* interviewer, over a delicious cup of tea in her own apartment at the Musin studios in New York, something of his activities, there were many delightful digressions, for Mme. Musin, formerly one of the world's leading coloratura sopranos, is a diligent reader of worth while literature and somewhat of a delver into the psychological, and has been, likewise, a keen observer of life in all forms during her extensive travels about the world and long residence in Europe.

"We had settled in Belgium, where Mr. Musin had been specially appointed virtuoso professor at the Royal Conservatoire of Liège, by his Majesty King Leopold II (a position which ceased to exist upon Musin's resignation in 1908). We were very happy there among his own people, whose culture I grew to appreciate as I learned to understand and speak their language; and we were so glad to rest, for we had made two tours of the world, visiting the Sandwich Islands, Australia, New Zealand, China, Japan and Java—where Mr. Musin met with the same universal success as in European countries—Russia, Norway, Sweden and in the United States, Canada and Mexico; but something impelled me to keep at him until we were in America again—I'm an American, you know, of New England Puritan stock—and he finally established his school here in New York in 1908."

"And Mr. Musin has gained a wide following in this short time, I understand?"

"Oh, yes, indeed. His coming met with instantaneous response, and violinists from every quarter of the United States and Canada have been numbered among his pupils. They are continually writing and telling him of the inestimable benefit derived from his teaching, giving evidence of the exceptional power Mr. Musin has of imparting his knowledge in such a way as very greatly to facilitate their playing and lessen the time usually spent in mastering this most difficult of instruments."

"I have often been impressed by the way Musin pupils retain their individuality in playing," observed the writer.

"Yes, it is characteristic of my husband's teaching, to preserve the artistic individuality of each and every one of his pupils, imparting at the same time the essential purity of style, and awakening a comprehension of the composer's intention, and inspiration. I remember at one of the public examinations of the advanced students of his class at the Royal Conservatoire at Liège, that one of the tests was the twenty-second concerto of Viotti, to be played by all those competing in style and interpretation. It was very interesting to hear the individuality in the interpretation of each and every one."

"When! oh, when!" exclaimed Mme. Musin, "shall we have in these United States such schools of music as those of Belgium, founded and maintained by the government, not with the idea of making money, but to propagate the art?"

"Art for art's sake. There is a vast amount of talent here going to waste for lack of means to pay for the best instruction. So few understand that no one can become a fine instrumentalist or an artist if obliged to work at some other occupation while studying. The hand, fingers, wrist and arm must be most carefully trained for this, and nothing else; then the mind and memory must be concentrated and developed in musical knowledge. The King of Holland understood all this when he endowed those Royal Conservatories of Liège, Brussels, Amsterdam and the Hague, and the splendid results obtained there in the field of music in all its branches, during the past eighty-five years, speak for the wisdom and foresight of King William III of Holland."

Remarking that "it is to be hoped that this important subject would soon receive proper attention in our country," Mme. Musin was questioned as to how she accounted for the poise and natural manner of Mr. Musin's pupils when first appearing in public.

She replied: "All those who are sufficiently advanced, have very frequently the opportunity not only of playing before invited audiences in our recital hall, but before each other, so that self consciousness and timidity are quickly done away with, and, as their repertoire is memorized perfectly, they are able to give free sway to the inspiration of the moment. It is curious to hear the comments of other students not accustomed to memorize, on hearing my husband's pupils play continuously for an hour and a half, with scarcely any rest, entirely from memory, as they do every Tuesday and Friday afternoon."

Continuing, Mme. Musin told of the enthusiasm of the pupils, the incentive for work, and the spirit of emulation excited by the master. "Work and accomplishment" are the motto and motives of this school, where continuous good results are being realized.

"My husband and I fully intended revisiting Europe last August," she resumed, "but so many violinists and

teachers applied for instruction, who can study only during the summer, that Mr. Musin was not able to take any vacation except for an occasional outing for fishing, of which he is a great lover. But our studios are very cool even in the warmest weather, being so near Central Park. In fact, Mr. Musin often laughingly calls his studio his summer resort on account of the fine breeze he has."

"What are the prospects for the coming summer?" was asked.

"He will surely be as busy as usual; possibly more so, if it were possible; for many students will not be able to go abroad, and they will lose nothing thereby; for Ovide Musin's coming to New York has unquestionably enriched our metropolis artistically speaking; for he is one of those great master violinists whom the most cultured of communities would be proud to acquire as a working factor. Specialists are always in demand."

Glancing through a collection of testimonials from the press of Europe, the visitor selected from among them the following, from a *Journal de Paris*, which says: "I was delighted to have heard Musin, who made upon me a powerful impression, by the grandeur of his style and the perfection of his technic, which places him at the head of the triad of Belgian violinists. I could only compare him to Joachim in his very best days" (translated).

There was a mass of others, unified praise testimonials from every part of the world where the high art of violin playing and interpretation are enjoyed and appreciated.

### Eleanor Spencer Praised in Michigan.

Eleanor Spencer gave a highly successful recital before the Michigan State Normal College and Conservatory of Music, Frederick Alexander, director, at Ypsilanti, Mich., March 10. The Normal College News, Ypsilanti, March 19, 1915, sums up the occasion in the review which is herewith reproduced:

"It is not strange that Eleanor Spencer created a sensation when she first played in New York, for she has the true fire, the superb technic, the power of lucid and temperamental interpretation of a genuine artist. Her serenely gracious personality, her admirable poise and easy mastery of her instrument, add effectively to the warmth and color of her interpretations, the intensity of passion in the Beethoven sonata and the Liszt rhapsodie, for instance, and the delicacy of feeling and lightness and charm of execution in the rendition of Debussy and Brahms. Her tone is crystalline in its purity and sustained beauty, her phrasing is a delight, her touch is exquisitely light or firm and elastic as the composer calls for, but always charged with vitality."

"In her recital in Normal Hall Wednesday evening of last week, Scarlatti's 'Pastorale and Capriccio,' airy and dainty; the 'English Suite of Bach, with its sparkling dance movements and constant vivacity, formed a pleasant prelude to the immortal 'Sonata Appassionata' of Beethoven, whose lofty, limpid music, pulsing with intense feeling, seemed Miss Spencer's especial metier. The pianist's use of the left hand, markedly in this and the Liszt numbers, is marvelous. At times it appeared that each hand was playing a solo part, yet the ensemble was perfect. The 'andante' of the sonata was luminous; the melting beauty of the theme of the first movement was wonderfully well brought out; and the climatic effect of the final movement was satisfying. In the Schumann 'Novelette,' op. 21, No. 2, Miss Spencer played with delightful breadth of phrasing and lovely tone, and in the 'Arabesque' of the same composer, her crystal clarity of tone and expression was notable. The Brahms 'Intermezzo' were beautiful, the first, particularly, with its exquisite sweetness, and the Brahms 'Capriccio,' op. 76, No. 2, that fanciful, winged airy dance of the will o' the wisps or of woodland fairies, was played with just the touch of inspiration and lightness it called for, and the rhythm was beautifully brought out. The last group included the famous Chopin 'Nocturne in

F major, op. 15, No. 1,' with its high calm swept across by the tragic mid portion; the rather pyrotechnical Etude No. 36 of Arensky, with its rippling runs; Debussy's mystical, magical 'Claire de Lune,' phrased with rare beauty and played most sympathetically; Liszt's charming 'Au Bord du Source,' with its sound of laughing waters rippling over the shallows and dashing angrily over the rocks till calmer spaces are attained; and lastly the wildly gipsyish Liszt 'Rhapsodie No. 8,' bewildering, spirited and intricate in rhythm, but which Miss Spencer played with brilliance and comprehension. The audience, however, would not be satisfied until the artist in response to repeated recalls played another delightful spirited number at the close of the elaborate program."

### Miller and Van der Veer Engagements.

Reed Miller, tenor, and Nevada van der Veer, mezzo-soprano, have already been engaged as soloists for the performances, January 26, January 27 and January 30, 1916, of Bach's "Magnificat" and Beethoven's ninth symphony, by the New York Oratorio Society and the Philharmonic Orchestra. This week they sing at the centennial celebration, in Boston, of the Handel and Haydn Society, in "Elijah," this being Mr. Miller's fourth engagement with this famous society, often called "The father of Oratorio in America."

Other engagements for both singers this spring are: Morgantown, N. C., April 20; Selma, Ala., April 21; Millidgeville, Ga., April 24; Macon, Ga., April 25; several others on the return trip. For May they have booked Keene, N. H., May 21, and Montpelier, Vt., May 27.

Mr. Miller sang in Minneapolis, March 31, and the following notices attest his success:

"Reed Miller's true, sweet and powerful tenor voice was most pleasing in 'Adelaide.'—Minneapolis Tribune.

"Reed Miller and his beautiful extra delivery of the wonderful 'Adelaide' song. . . .—Minneapolis Daily News.

"'Adelaide' was sung by Reed Miller in pure tenor voice and with artistic elocution. . . . Of the soloists, Mr. Miller was remembered for his efficient work in a performance seven years ago."—Minneapolis Journal.



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FACSIMILE OF POSTER SHOWING MARCELLA CRAFT IN SOME OF HER OPERATIC ROLES.

**Felice Lyne Praised.**

"Daintiest of prima donnas—a vision in rose and white," is the way an exuberant critic in Buffalo described Felice Lyne when she sang there with Edmund Burke, the baritone. The little soprano's winsomeness has called forth quite as much comment as her singing—and for the latter there has been nothing but praise, the Buffalo Courier declaring it to be "a coloratura soprano of limpid beauty and birdlike sweetness, lends itself with facility to florid operatic numbers."

Not only is Miss Lyne a favorite with the musical public of Boston (where she sang with the Boston Opera Company) and New York, but her popularity grows with every appearance. During this month Miss Lyne will sing at Honolulu. Both en route and on the return trip she will appear in numerous concerts, Allentown, Pa., Kansas City, Mo., Salt Lake City, etc., having already been favored.

**Meyn-Gabrilowitsch-Reimers-Schindler Concert.**

Tuesday afternoon, April 20, at 3.15 p. m., a concert for the benefit of the Oberammergau Children's Home (for "War Orphans") is to be given at Aeolian Hall, New York, by the following well known artists; Heinrich Meyn, baritone; Ossip Gabrilowitsch, pianist; Paul Reimers, tenor, and Kurt Schindler, accompanist. This affair, with its highly commendable object, will enlist the sympathy and cooperation of many people, apart from its high class make-up and program. Mr. Meyn's numbers will be as follows:

German songs—  
 Genesung ..... Franz  
 Im Zitternden Mondlicht ..... Haile  
 Liebesfeier ..... Weingartner

Zur Johannisnacht ..... Grieg  
 Das verschlossene Gartlein ..... Schindler  
 Frühlingsnacht ..... Schindler  
 French songs—  
 La Maison guire ..... Messenger  
 Zuzanne ..... Paladihe  
 Le Miroir ..... Ferrari  
 Il Neige ..... Bemberg

Several hundred seats are for sale at the reduced price of a dollar for music students. Lively interest has been expressed by various leading firms, by Cardinal Farley and others, in taking boxes for this concert.

**Besekirsky with Philadelphia Orchestra.**

Wassily Besekirsky, the Russian violinist, who has been leading violinist of the Court Orchestra at Petrograd, first professor of the violin at the Conservatory of Odessa, as well as filling numerous important engagements in the leading music centres of Europe, has been engaged to appear with the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, on May 3. Mr. Besekirsky will play the Tchaikowsky concerto.

Mr. Besekirsky will remain in this country all summer and will have a number of concert appearances late in the spring. At present his manager, Annie Friedberg, is arranging a tour through Canada, which will take place in the early fall.

**Polish Aid Concert.**

At Carnegie Hall, Saturday afternoon, April 17, there will be a concert in aid of the American Polish Relief Fund, given by Mmes. Sembrich and Gluck and Messrs. Zimbalist and Hofmann.

**Marcella Craft on Stage Technic.**

"I have heard artists say," said Marcella Craft in a recent interview, "that singing is the chief thing in opera. But I have heard only those say it who were so impressed with their vocal gifts that they could not submerge themselves into a character. How conceited of a singer to hold that opera is all voice! The practice of those who have been most successful gives little support to such a view. Opera artists must pay just as much attention to stage technic as to voice technic. I try hard to combat the notion that opera is all singing, just as I try to combat that other, even weaker, notion that artists can act only what they have experienced."

**Mozart Society Events.**

On April 24 the sixth and last musicale of the New York Mozart Society will be held, at Hotel Astor, New York. At this concert, which was to have been held on April 10, Pasquale Amato, baritone, and Lucille Orrell, cellist, will be the soloists. April 21 will mark the third private concert of this society, of which Mrs. Noble McConnell is president, at which time the Mozart Society Choral under the direction of Walter Henry Hall will be assisted by Emmy Dest' n, soprano of the Metropolitan Opera Company.

**Adelaide Fischer with Brooklyn Arion.**

Adelaide Fischer, vocalist, is to appear as soloist at the next concert of the Brooklyn Arion Society, Sunday, April 18. She will sing German songs by modern composers, and the incidental solo occurring in a choral work.

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—Boston Transcript, January 28, 1915.

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### Asa Howard Geeding in Europe.

Asa Howard Geeding, the American baritone, who for the past four years has been in Europe, dividing his time between such great centers as London, Paris, Milan, Munich and Berlin, began his musical career in Cincinnati; making that city his headquarters he appeared successfully for several seasons as concert baritone in the Middle and Western States. Later, feeling the necessity for a wider field of activity, he went to New York, where his services as a concert, oratorio and church singer were received with grateful recognition. For some time he held a position as baritone soloist in the quartet of the Brick Presbyterian Church, at Fifth avenue and Thirty-seventh street, and later was connected as musical director with several choral societies in New York and vicinity. Meanwhile Mr. Geeding continued his vocal studies with Franz X. Arens, pursuing at the same time special courses in musical form and choir work at Columbia University.

Four years ago Mr. Geeding decided to make a specialty of song interpretation, and feeling the need of foreign study he went to Europe, going first to Paris, where he extended his French repertoire under the guidance of Jacques Bouhy, after which he coached in oratorio with the famous London vocal pedagogue, Georg Henschel. Then, after spending a year in Munich, and a winter in Italy, Mr. Geeding went to Berlin, where he has since resided, and where he is making a special study of the German Lied. Among others, Mr. Geeding has worked in Berlin with



ASA HOWARD GEEDING.

Coenraad V. Bos, accompanist for Ludwig Wüllner and Julia Culp, and a recognized authority on Lieder interpretation. In Berlin Mr. Geeding has also had the advantage of continuing his vocal studies under Vittorino Moratti, the pupil and successor of the celebrated G. B. Lamperti. He has also studied German diction with Fräulein Wilcke, and his handling of the German language in his Lieder singing has been much admired in the German capital.

### Concerning Arthur Middleton.

Arthur Middleton, who has just completed a most successful season with the Metropolitan Opera Company, has in this initial period achieved a noteworthy position among the artistic forces of that organization. The reason for his popularity with his audiences everywhere is in part explained in the appended press notices:

Arthur Middleton, a new American basso of the company, who had been heard only in one small role, made a favorable impression at his initial appearance in concert. He has been known for years as a leading oratorio singer, so it was to be expected that as an interpreter of song he would succeed. His first song was "O du mein holder Abendstern," from "Tannhäuser," and later he presented the "Air du Tambour Major," from "Le Cid," by Thomas. He had to add several encores.—New York Herald.

His voice is a noble organ, full, rich, resonant, sympathetic.—Boston Herald.

An artist endowed with a fine voice and with the temperament and imagination that make for brilliancy, both in opera and on the concert stage.—Boston Journal.

His musicianship, the purity and distinctness of his German, . . . his ability to make dramatic effect by means of the fewest and simplest strokes, mark him as an artist of the highest rank.—Boston Post.

Mr. Middleton is indeed the discovery that Mr. Toscanini, for example, believes him, in bass voices.—Boston Evening Transcript. (Advertisement.)

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BOSTON POST, SATURDAY, APRIL 26, 1913

## Woman Electrifies Symphony Audience Miss Schnitzer Gives Remarkable Demonstration of Virtuosity in Liszt's E Flat Concerto

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasures of Dr. Muck's masterly interpretation of Liszt's fourth symphony and the quite unalloyed joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer, Miss Schnitzer.

Provided the patrons of these concerts with more sensations than they had experienced, probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon.

This was in 1906, the year in which Miss Schnitzer first appeared in Boston, when Dr. Muck and Moritz Rosenthal, twin souls that they were, played the concerto together and electrified their audiences.

Overwhelms Audience

That sensation was, if anything, eclipsed by the effect of yesterday. With



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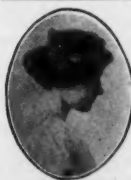
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**George Hamlin's Suggestions.**

George Hamlin's reiterated efforts, in his capital talks on musical subjects, which appear weekly in the Chicago Herald and other papers, to open the seemingly blind or indifferent eyes of the public to the danger of selecting music teachers at random without sufficient investigation of their true merits, should meet with the cordial approval and appreciation of all earnest musicians.

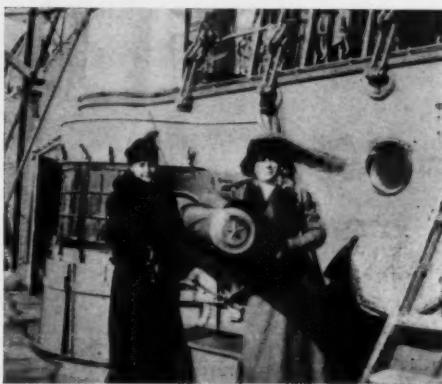
An amusing and true illustration of his point is his story of a young woman who recently went to Chicago from a Southern city to study music. She had been furnished the names of several teachers and lost no time in going to the big downtown building, where all chanced to have their studios, to arrange for lessons. It happened that these particular teachers were all out at the time, and the colored elevator boy, noticing that she was going from floor to floor, asked what she was looking for. When the young lady replied, "A singing teacher," he stopped the elevator and said, "Why, there's a singing teacher on this floor." He pointed out the door and the young woman actually went in and arranged for lessons!

Mr. Hamlin believes that there would be fewer incompetent instructors if students were more careful in the selection of a teacher. "Altogether," he says, "too many alleged teachers, either untaught or ill taught themselves, are constantly diverting the funds which should go, for every one's good, to carefully equipped and competent teachers, and are giving their students nothing in return for their money, or worse than nothing, in incorrect methods and careless habits, which usually take months or even years of unremitting and discouraging work to eliminate. And every bad teacher is responsible for scores of faultily equipped students who go out into the world, and, in their turn, become bad teachers."

**Vaninni School to Remain**

Open During Summer.

The Vaninni School of St. Paul will be open all summer. There will be a course for teachers and pupils. Mrs.



MRS. SNYDER (ON THE RIGHT) AND MRS. REA  
ON THE BATTLESHIP OLYMPIA.

F. H. Snyder is at the head of the Vaninni School of Singing and her first assistant is Mabel Durose. Mrs. Snyder has recently been on a vacation trip in the South, and here-



MABEL DUROSE,  
Vocal teacher in the  
Vaninni School of  
St. Paul.

with is reproduced a snapshot of her taken on the battleship Olympia during her visit in New Orleans.

**Sergei Rachmaninoff**

*Distinguished Russian composer, conductor, pianist, writes as follows concerning the*

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Before my departure from America I wish to thank you heartily for your noble instruments which I have used at all of my concerts in the United States and Canada.

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Yours very sincerely,

(Signed)

SERGEI RACHMANINOFF

FOUNDED JANUARY, 1880



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THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

## CHICAGO OPERA ARTISTS.

As the Musical Courier goes to press, information is received of the following 1915-16 engagements made for the reorganized Chicago Opera by its managing director, Cleofonte Campanini: Mmes. Schumann-Heink, Melba, Farrar, Alda, Helen Stanley, Claussen, di Cisneros, Marcia van Dresser, Rachel Frease-Green, Elisabeth van Endert, Frances Rose, Dora de Philippe, Alma Peterson, Desire Defrere, Mabel Preston Hall and Messrs. John McCormack, Titta Ruffo, Edoardo Ferrari-Fontana, Giovanni Zenatello, George Hamlin, Francesco Daddi, Graham Marr and James Goddard. Also five young Chicago singers have been secured, Barbara Waite, Lillian Gresham, Valeria Devries, Hazel Eden, Marie Corrigan.

What is the difference between Opportunity and a music critic? Opportunity knocks but once.

Comes the good news that Mme. Galski's contract at the Metropolitan has been renewed for two years more.

Caruso has finished his operatic engagement in Monte Carlo and will sail this week from Genoa for Buenos Aires, where he is to sing ten performances.

Louisville will have a conservatory of music beginning next October, and the Courier Journal of that city declares that the institution will be the first music school organized in Kentucky. This hardly seems possible.

Rudolph Ganz, the Swiss pianist, has been engaged to teach, beginning next season, at the New York Institute of Musical Art. It is understood that his time there will be so arranged as to enable him to make concert appearances here and elsewhere during the winter.

The final contest for the Eastern District contest of the Women's Federated Musical Clubs, to select the winners for the Los Angeles Biennial Festival in June, will be held on Wednesday morning, April 21, at 9.30, in Room 13, Steinway Hall, New York. Under the requirements of the contest only the winners of the State contests can enter this final contest. The jury consists of Maud Powell, Anna Ziegler, William J. Henderson, Alfred Hertz and Henry Holden Huss.

A meeting of musical persons was held recently in Buffalo for the purpose of trying to reconcile the differences arising out of the attempt of two separate factions to establish a permanent symphony orchestra in the big city on Lake Erie. When the MUSICAL COURIER a year or so ago criticized Buffalo for its lack of an orchestra and the absence of fraternalism in its musical and music loving ranks, a great outcry arose on the part of those who felt themselves meant. The agitation resulted fruitfully—too fruitfully, in fact, as the present situation demonstrates. It is a good sign, however, that the warring parties are willing to talk arbitration and adjustment, perhaps even combination and cooperation, and no one more heartily wishes the music war of Buffalo to come to a speedy conclusion than the MUSICAL COURIER. The city is too important commercially not to be made to count musically, but no American city is too important commercially to devote its time solely to civic improvements and overlook symphony orchestras. If Buffalo cannot

establish its own orchestra, then it should lengthen the series of concerts at present given there by the fine orchestras from other cities.

Now that the close of the season is at hand, the MUSICAL COURIER takes this means of thanking the writers of the hundreds of complimentary letters received at these offices during the winter, praising the content, style, appearance and individual features of this paper. The fact that the MUSICAL COURIER did not publish these communications does not indicate a lack of gratefulness on its part, but should be ascribed solely to lack of space, for during the season the rush of news and business announcements automatically crowds all other matters from these columns.

Cleofonte Campanini was in town securing artists for the coming season of the reorganized Chicago Opera Company, which Mr. Campanini, its managing director, declares will be the best in the history of that organization. From morning until evening for nearly a week the busy opera impresario-conductor negotiated with singers (both here and abroad) and such other persons as constitute the multifarious personnel of an opera company of the first class. When seen by a MUSICAL COURIER representative, Mr. Campanini said that he has as yet no future plans to announce concerning the repertoire of his company. The maestro was in particularly happy spirits, for in the re-establishment of the Chicago Opera he sees the fruition of his labors of this winter. He spent that time in Chicago, working incessantly, assiduously, faithfully, enthusiastically, but silently, for the fulfillment of his dream to see a new opera company rise on the ruins of the old and to be enabled to function as its head for the purpose of helping to build in Chicago a musical enterprise worthy of his own ambition and of the city's musical fame. Asked about the reported engagement of Mary Garden as one of the stars of the Chicago Opera, Mr. Campanini repeated that he is not in a position at the present time to give out any information on the subject. By the way, the Campanini contract with the company, as the MUSICAL COURIER hears from a reliable Chicago source, makes him the supreme arbiter in the selection of the singers and the details of their contracts. Mr. Campanini sailed for Europe yesterday, April 13.

## Sworn Statement Made Under Postal Law.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of August 24, 1912, of Musical Courier, published weekly at New York, N. Y., for April 1, 1915.

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## MUSICAL COURIER COMPANY,

ALVIN L. SCHMOEGER,

Treasurer and Business Manager.

Sworn to and subscribed before me this 24th day of March, 1915.

[Seal]

PETER W. SCHLEICHER,

Notary Public, No. 3792, N. Y. County.

(My commission expires March 30, 1915.)



## RE CHICAGO OPERA FIGURES.

In connection with Andreas Dippel's recent letter to the *MUSICAL COURIER*, this paper, for purpose of comparison, looked up its financial records of the various Chicago Opera seasons, and finds that Mr. Dippel's figures are correct with the exception of the season 1911-12, for which he gave the total receipts as \$1,050,359.47. As a matter of fact, the

real figures were \$1,050,259.47. The difference is only \$100, but it proves the *MUSICAL COURIER* to have been right, as usual.

The 1911-12 season of the company opened in Philadelphia, November 3, 1911, and closed March 23, 1912. The tabulated statement of the intake was as follows:

	Regular Performances.	Saturday Evening Popular Performances.	Sunday Popular Concerts.	Oratorios.	Total Gross.
Philadelphia .....	\$247,500.00	\$40,000.00	.....	.....	\$287,500.00
Brooklyn .....	6,311.00	.....	.....	.....	6,311.00
Baltimore .....	53,583.00	.....	.....	.....	53,583.00
Washington .....	7,321.00	.....	.....	.....	7,321.00
New York .....	52,455.00	.....	.....	.....	52,455.00
Pittsburgh .....	12,679.50	.....	.....	.....	12,679.50
Cleveland .....	22,995.25	.....	.....	.....	22,995.25
Cincinnati .....	21,924.00	.....	.....	.....	21,924.00
Chicago .....	435,427.23	22,049.25	\$8,508.25	\$5,616.25	471,600.98
Milwaukee .....	19,475.00	.....	.....	.....	19,475.00
St. Paul .....	40,000.00	.....	3,941.50	.....	43,941.50
St. Louis .....	32,000.00	.....	.....	.....	32,000.00
	\$951,670.98	\$62,049.25	\$12,449.75	\$5,616.25	\$1,031,786.23
Received from sale of artist's services .....					18,473.24
Total receipts .....					\$1,050,259.47
Total expense for the season .....					1,082,755.04

### BERLIN BELIEVES BERGER ALIVE.

The *MUSICAL COURIER*'s regular Berlin letter dated March 12 and reprinted elsewhere in this issue, contained a paragraph which has been deleted and transposed to the present position. It reads like this:

The papers here announce the sudden death of Rudolf Berger in New York, but it seems that there remains some doubt as to the truth of the report. At least Berger's brother himself, a successful singing teacher in this city, has not been notified. The news was first published by the *Frankfurter Zeitung*, and then copied by the Berlin papers. Berger had a host of friends in this city, and if the sad report is true his loss will be sincerely mourned here.

The foregoing is convincing proof of Berlin's cable and mail isolation, for Rudolf Berger died here on February 27, and ordinarily the news of such a happening would be flashed across the seas to Germany a few minutes after its occurrence. Pathetic, indeed, is the plight of Rudolf Berger's brother, who two weeks after the singer's demise probably believed him still to be among the living.

The Berlin letters to the *MUSICAL COURIER* have been appearing with almost undisturbed regularity in these columns, a fact for which Arthur M. Abell, this paper's representative in the German capital, deserves great credit. He has chosen a route for *MUSICAL COURIER* mail transportation which hardly can be interfered with, no matter which way the war tide flows.

### NEW PUCCINI OPERA.

A few weeks ago there was a report to the effect that both Puccini and Mascagni were after a book by Ouida, "I due zoccolotti" ("Two Little Wooden Shoes"), for the libretto of an opera. Now comes news that the firm of Ricordi has acquired it from Ouida's heirs for Puccini and that the libretto from it, in four acts, will be prepared by Giuseppe Adami. Puccini will begin work on it while completing the orchestration of his opera comica, "La rondine," which now is well advanced.

### MASCAGNI IN THE MOVIES.

The first of the prominent composers to go to work for the "movies"—a long awaited event—is Mascagni. He has in hand the "melodrama" to ac-

company a set of films which has been or soon will be prepared giving still another version of the story of "Faust."

### IN THE NECK.

Who has not heard of the man of appetite who wanted a longer neck in order to get more enjoyment from his food and drink? The joke is as old as the hills. It did not originate with the minstrels of fifty years ago or with the comedians of the old English stage. It can be traced as far back as Aristotle, the Greek philosopher, who flourished in the fourth century B. C.

Aristotle gives the credit of the remark to Philoxenus, "who wished the neck of a crane, that thereby he might take more pleasure in his meat," as Browne translates it.

But Sir Thomas Browne, in the seventh book of his "Pseudodoxia Epidemica," published about 1650, comes to the rescue of Philoxenus and says that Aristotle did wrong to slander the old musician.

"For Philoxenus was an excellent musician, and desired the neck of a crane, not for any pleasure at meat, but fancying thereby an advantage in singing or warbling, and dividing the notes in music—and many writers there are which mention a musician of that name; as Plutarch in his book against Usury, and Aristotle himself, in the eighth of his *Politics*, speaks of one Philoxenus, a musician, that went off from the Dorick dithyrambics unto the Phrygian harmony."

Browne was a learned doctor, and he took the pains to show that a long neck did not necessarily mean a long taste. He also observes that long necked birds like the crane do not have musical voices. "But birds that are canorous, and whose notes we most commend, are of little throats and short necks, as nightingales, finches, linnets, canary birds and larks."

Then why, oh why, did the musician Philoxenus sigh for a long neck like a crane? Could it have been that he was too poor to get much food, and that he wanted to make that little last? Perhaps the native Grecian composers were not cradled in the lap of luxury like the more modern American

composer. There may have been no \$10,000 prizes in those days for the least worst opera.

How many native American composers are going to be quoted twenty-five centuries hence for their original jokes?

Perhaps, after all, Philoxenus may not have invented the joke he has been so long credited with. No modern joke is ever invented. It is always told us by some one else. Philoxenus may have got his remark from the Abraham Lincoln or Benjamin Franklin of that day.

### NEW ITALIAN OPERA TRUST?

The Italian newspapers report the formation of a new opera "trust," made up of La Scala, Milan, the Teatro Costanzi, Rome, and the Teatro Colon at Buenos Ayres. The directors of the Costanzi are interested also in the management of the theatre at Buenos Ayres. The object of the combination is a reduction of expense and an increase of effectiveness by means of interchange of artists, productions, etc. It will be interesting to see if this has any effect on the forces of the Metropolitan in time to come.

Of course, there are some young artists now in Italy who have unquestionably a brilliant future, and this new operatic combination, with large capital behind it and controlling three of the most important theatres where Italian opera is produced, will be able to command the services of the aforementioned artists on long term contracts, so that when the Metropolitan comes to recruit its forces anew, it will be a case of "paying through the nose," as the French express it, or of not getting the best artists—unless the Metropolitan itself should also become a party to the combination, a move which, at first thought, would appear to be advantageous all around.

### "ENCORE, ENCORE, BIS, BIS."

An individual who sold a Metropolitan Opera pass was arrested last Saturday night on the complaint of Earl Lewis, the treasurer of the Metropolitan Opera Company, and when the magistrate asked the man what his business is, he said, "I'm a clapper." "What's that?" inquired the Court. "A person who claps his hands. I'm employed by the Metropolitan Opera House," was the answer.

There must be some mistake about this, for surely the Metropolitan Opera House does not employ "clappers," or clappers, as they are termed officially. If there are clappers at all (and many persons claim that they exist here), they undoubtedly are employed by some of the artists.

The *MUSICAL COURIER* would like to know who among the artists are using this obnoxious means of securing mechanical applause. The self respecting artists of the Metropolitan Opera Company should expose those who are buying applause. Who are they?

### FACTS FOR THE JURY.

Our local music critics need no longer feel mortified over the *MUSICAL COURIER* "What the Jury Thinks" department. Those New York sporting reviewers who were present at the recent championship fistic encounter in Cuba sent reports to their papers as divergent and diverting as anything ever written by the music critics. Although they were at the ringside, boxing sharps disagreed completely on the manner in which the knockout fortissimo was delivered, the place where it landed, and the exact moment at which it took place. To cap the climax, Jess Willard's own description (in the *Evening World*) of how he knocked out Jack Johnson, does not agree with any of the versions given by the pugilistic critics.

# SEMBRICH TENDERED A DINNER BY THE BOHEMIANS.

About Five Hundred Guests at the Tables—Speeches and Musical Entertainment Fill Evening of Pleasure.

The Sembrich dinner given by the Bohemians was an unequivocal success, thanks to the large attendance and to the interesting nature of the entertainment provided. About 500 guests occupied tables. The speakers were Rubin Goldmark, Henry T. Finck and William J. Henderson. A chorus garbed in Polish costume (Ernst Schelling was one of its active members) sang Polish songs and danced Polish dances. Sascha Jacobson, accompanied by Max Liebling, played Wieniawski selections. After the musical program a stereopticon screen showed pictures of the guest of honor in her chief operatic roles. General dancing wound up the evening socially. This was the first occasion on which the Bohemians dined a woman.

Among the guests were the following musical persons, many of the gentlemen with their ladies: G. Stengel-Sembrich, Franz Kneisel, Edward Ziegler, Mme. Gatti-Cassazza, Henry T. Finck, Rudolph

Ganz, William J. Henderson, Ossip Gabrilowitsch, Mrs. Gabrilowitsch, Elena Gerhardt, Leopold Godowsky, Carl Friedberg, Richard Aldrich, Sigmund Spaeth, Hans Letz, Leonard Liebling, Maurice Halpern, Giorgio Polacco, Alexander Lambert, Percy Grainger, Frank La Forge, Max Vogrich, Andreas Dippel, Rafael Joseffy, August Fraemcke, Edward De Copet, Victor Harris, Francis Rogers, Lawrence Reamer, Adamo Didur, Hugo Grünwald, Daniel Frohman, Walter Damrosch, Sigismund Stojowski, Leo Schulz, Adele Margulies, Carl V. Lachmund, Ludwig Marum, David Bispham, A. Lilienthal, Sergei Klibansky, Mrs. Henry Wolfsohn, Richard Copley, Wilem Willeke, Sigmund Herzog, Ernest Urchs, Henry Junge, Lawrence Gilman, Oscar Saenger, Louis Koemmenich, Bernhard Sinzheimer, Albert von Doenhoff, Clarence Adler, Arnold Volpe, Gustave Saenger, Helene von Doenhoff, E. M. Scognamiglio, Eduardo Marzo, S. N.

Haschek, Berthold Neuer, Paolo Gallico, Mark Fonoraff, Richard Epstein, Arnold Somlyo, Adele L. Baldwin, Carl Binhak, Edwin Franko Goldman, Edmund Severn, Carl H. Tollefsen, Victor Wittgenstein, Heinrich Meyn, Walter L. Bogert, Joseph Pizzarello, Howard Brockway, Arthur Argiewicz, Kurt Schindler, Frederick Tams, Edwin Grasse, Gustav L. Becker, Samuel Sosnowski, Felix Gross, Herman Epstein.

Some others present were Elkan Naumburg, Dr. Bernhard Dernburg, Miss Callender, Miss De Forest, Felix M. Warburg, Harry Harkness Flagler, A. Fabbri, Ethel Crocker, James M. Beck, James Speyer, Charles M. Schwab, Isaac N. Seligman, Melville E. Stone, Herbert L. Satterlee, Howard van Sinderen, Dr. H. Holbrook Curtis, Louis Mann, Hy. Mayer, Dr. Willy Meyer, Emil Goldmark, Dr. Seymour Oppenheimer, Dr. Carl Goldmark, Mrs. William Astor Chanler, Louis Shipman.

## VOCAL ART.

It is seldom that Carnegie Hall, New York, witnesses greater enthusiasm than that displayed by the delighted audience at Elena Gerhardt's vocal recital on Saturday afternoon last, April 10. Innumerable recalls, half a dozen repetitions and extra numbers, a profusion of roses that almost buried the Steinway grand, were the outward and visible signs of the famous German artist's triumph. But the real and lasting impression of the concert will live long in the memories of those who were privileged to hear songs interpreted with such convincing earnestness by a singer who has profited from her long experience and intercourse with the best musical minds of this period.

The program was essentially modern, beginning at once with Robert Franz and Schubert. After these German songs came a group in English by Marion Bauer, Roger Quilter and Mrs. H. H. A. Beach. Then came Jensen and Hugo Wolf, sung in German.

It mattered little or nothing to the audience, apparently, which language Elena Gerhardt sang in, for the singer's enunciation was so perfect in both languages that the interpretation and emotional abandon was as effective in English as in German. Several of the songs in English had to be repeated, as well as songs by Jensen and Wolf. Elena Gerhardt sang no insignificant trifles for her extra numbers, but chose great songs by Schubert and Brahms. Her interpretation of the broad and powerful "Der Schmidt," by Brahms, was one of the most remarkable performances of the recital.

But the high art and noble style of the singer were nowhere better displayed than in the group of superb Wolf songs with which the printed program ended. The actual program was extended with more songs by the same inspired composer.

More than a word of praise is due Richard Epstein for his accompaniments. Such beauty of tone and delicacy and perfection of detail, are all too rare in song accompaniments.

## ENGLISH COMPOSERS EXPLAINED.

"There are hundreds of teachers of counterpoint and harmony in London," says John F. Runciman

in the Saturday Review, "all busily engaged in stunting their pupils' growth."

## EQUALIZATION OF ART.

For the sixth Biltmore Morning Musicales, April 9, "Hempel, Amato, Ganz, Siegel" is the way the billboards read, the four names being equal in the size of their type. Rudolph Ganz insisted on that. "Godowsky did a fine and proper thing," said Mr. Ganz the other day to a MUSICAL COURIER reporter, "when he withdrew from the concert at which a singer was advertised in larger type than the pianist. I made up my mind to follow Godowsky's example whenever and wherever I could, and this was my opportunity. Evidently the manager was converted by the stand taken by Godowsky."

## WHY NOT AN AMERICAN?

It is difficult to understand why the San Francisco Exposition does not engage an American conductor to head its official orchestra. Richard Hagemann, one of the assistant conductors at the Metropolitan Opera, has been selected by the Exposition to take charge of its orchestra for several months, and while that is an honor for Mr. Hagemann, whose experience as a concert leader has been very limited, it also is in a measure a reflection on American conductors, several of whom are fitted ideally for the position at San Francisco.

## ABORNS TO PRESENT "LILAC DOMINO."

The Aborn brothers' managerial firm has acquired the right to present "The Lilac Domino" (done this season under the direction of Andreas Dippel) on tour next winter and is organizing a comic opera company to do it.

## VERDI LEADS.

By popular vote, the Boston public chose "Aida" as the opening opera of the Aborn Company's present season there. "Madame Butterfly" was a close second.

## A TWO-PIANO RECITAL.

"A Program of Original Compositions for Two Pianos," with Harold Bauer and Ossip Gabrilowitsch as the players, will take place in Aeolian Hall, Sunday afternoon, April 18. The recital will mark Bauer's twenty-first New York appearance this season, and Gabrilowitsch's seventeenth. The pianists will play five compositions in all, including the Schumann andante and variations, Mozart sonata in D major, Saint-Saëns' variations on a theme by Beethoven, Arensky's suite, op. 15, and Chabrier's "España."

## TOSCANINI PROGRAMS.

At the special symphony concert to be given in the Metropolitan Opera House, under Toscanini's direction, on Sunday evening, April 18, the program will open with Brahms' second symphony and include Debussy's "Le Mer" and Strauss' "Don Juan." Beethoven's "Pastoral" symphony, Sibelius' "Saga," Roger-Ducasse's "Sarabande" and Dukas' "The Sorcerer's Apprentice" will make up the program of the second Toscanini concert on the following Friday afternoon, April 23.

## THE MUSICAL WAR.

That faithful Liszt admirer, Henry T. Finck, speaking of the applause which rewarded Josef Stransky this winter whenever he led Liszt works at the Philharmonic concerts, says: "This vigorous and sincere applause seems to be extremely annoying to certain Brahmsites, who despairingly contrast it in their minds with the polite and flabby hand-clapping that usually follows an orchestral work by their idol."

## MME. RAPPOLD WITH METROPOLITAN.

Marie Rappold has been engaged for the entire season of 1915-16 at the Metropolitan Opera to sing some of the roles of Emmy Destinn, who will not be with the organization next winter.

## PLENTY.

According to the latest issue of a new English musical directory, there are in London some 10,000 persons who are professionally occupied with music.





**The Sembrich Dinner Tendered By The Bohemians at Delmonico's, New York,  
Sunday Evening, April 11.**

### CREMATING THE CRITICS.

Music critics should rejoice that Smyrna has fallen. Modern shells have avenged ancient grievances. Critics, of course, who know everything, will understand us when we ask them to rejoice at the fall of Smyrna. But in case these lines should be read by ordinary persons who are not critics and who could never hope to accumulate the vast stores of facts which the youngest critic has at his disposal and uses with such exemplary wisdom, we trust it will not seem pedantic on our part to say that the inhabitants of ancient Smyrna roasted Zoilus alive and burnt all his works with him because that profound and careful critic had spent all his life criticizing Homer and proving that his epics were no better than they ought to be.

No wonder the critics are delighted that Smyrna has at last been overtaken by what the Patagonian poet calls "the slow-footed hand of fate."

But the world has grown kinder to critics since that distant day. The Roman poet, Martial, did not have his critic, Lælius, burnt. In Book I, No. 91, of the "Epigrams," he said: "You do not publish your own verses, Lælius; you criticize mine. Pray cease to criticize mine, or else publish your own." This was certainly much milder than burning. But even this was harsh when compared with modern methods. We no longer ask a critic to do anything but criticize. How cruel it would be to say: "Go on the platform and show that pianist how to play! Get up there and bow that passage properly for this violinist! Sing that phrase correctly for that soprano!" No; the harsh days of Martial are gone forever. Now and then an unkind word is uttered against critics, thoughtlessly perhaps, but none the less unkind.

Tennyson, for instance, in "Maud," so far forgets himself, his title and his breeding as a gentleman, as to refer to critics very rudely, thus:

Far off from the clamor of liars  
belied in the hubbub of lies;  
From the long neck'd geese of the world  
that are ever hissing dispraise  
Because their natures are little.

This was very rough of Alfred the great! But it will be noted that Tennyson does not ask his critics to publish their verses. He is kinder than Martial in that he only calls them geese. And is it not Nordau who still later says that critics lack creative minds? Today we find that Senator Ogden L. Mills is trying to pass a law in Albany amending the penal code "so as to make it a misdemeanor for a theatrical manager or his representative to exclude any person from his theatre without just cause or excuse." The introduction of the bill was prompted by the recent attempt of the Shubert brothers' managerial firm to bar from playhouses under their control the theatrical critic of the New York Times.

This new law will affect music critics. In future no manager will be allowed to kick a music critic down the steps of Carnegie Hall or drag him by the collar through the flapping doors of Aeolian Hall.

We oppose this bill and hope it will never become law. Why should not the critic be extruded and excluded? What good has he ever done? Where is the artist he has helped? Where is the composer he ever discovered? Where are the words of wisdom and guiding precepts he has ever written? Has he not always stood in the path of progress, saying to Brahms, "Why don't you write like Beethoven?"—saying to Beethoven, "Why don't you study Mozart?"—saying to Mozart, "Why don't you learn from Haydn and Gluck?"—saying to Haydn and Gluck, "Why do you forsake the glorious counterpoint of Handel and Bach?"

What do they know about the art? Nothing at all. "Like the monkey at the zoo, they know what they like," as Ruskin is said to have remarked.

We may be forbidden to cremate critics today after the forcible manner of Smyrna, but we can

at least treat them with the gentle irony of Plato, who makes Socrates say, in "Phædrus": "But I do not suppose that they would be rude to him or revile him. Would they not treat him as a musician would treat a man who thinks that he is a harmonist because he knows how to pitch the highest and lowest note; happening to meet such a one he would not say to him savagely, 'Fool, you are mad!' Oh, no; he would rather say to him in a gentle and musical tone of voice: 'My good friend, he who would be a harmonist must certainly know this, and yet he may understand nothing of harmony if he has not got beyond your stage of knowledge, for you only know the preliminaries of harmony and not the harmonies.'"

A prominent musical personage who also is not in favor of the suggested bill, writes to the MUSICAL COURIER: "I think that a theatre has a right to exclude anybody it pleases, as it is essentially a private enterprise and not a public utility like a street car or a subway. It would be a good idea for some manager or artist, whose career has been harmed by adverse criticism, to sue the critics for libel. I imagine that it would be a very difficult thing for a critic to prove in court that a player's performance was lacking in 'breadth,' or 'spirit,' or 'divination of the composer's entire meaning' or 'spirituality,' etc. You know what I mean."

Our correspondent may not be aware that in advising persons to sue he is guilty of what the law terms "fomenting litigation," and renders himself liable to punishment therefor.

### SCANDALOUS CONDITIONS.

In the New York Sun its music critic keeps on with his sophomoric musical articles full of amateurish and half baked information. Last Sunday he took occasion to praise an educational quarterly musical journal which accepts no advertisements except those of publishers, and says: "It is hoped that by adherence to this rule this magazine may avoid the scandalous conditions which have been known sometimes to surround musical journalism." The scandalous conditions to which the Sun critic refers must exist chiefly in his own mind, as other persons do not seem to be aware of them, judging by the number and the quality of the advertisements displayed in this very issue of the MUSICAL COURIER. However, the Sun critic may have meant other musical journals and for them, of course, the MUSICAL COURIER cannot answer. The only scandalous conditions in musical journalism which we know about are those surrounding daily newspaper critics who give singing lessons and then sit in public judgment on other singing teachers or the pupils of other teachers; or deliver lectures or do teaching or write program notes, or do "editing" for institutions they are called upon to write about in the columns of the newspapers they represent. Those are the positively scandalous conditions surrounding musical journalism. There is nothing scandalous in the fact that an artist advertises. Beethoven and Mozart used to do it, and Chopin, Wagner, and Liszt were not above it.

### AN UNLIKELY RUMOR.

From the Overseas News Agency comes the report that the Berlin Philharmonic Orchestra contemplates a May tour through Belgium, under the leadership of Felix Weingartner. The story sounds unlikely, as Belgium hardly is in a condition to furnish sufficient paid concert attendance to warrant such a tour, and moreover, the conductor of the Berlin Philharmonic when it goes travelling is not Felix Weingartner, but Arthur Nikisch.

### MENGBERG IS ALIVE.

The report of the death of Mengelberg, the Dutch conductor, was another of the many false ones

which got about in the first months of the war. He was injured by a fall, as announced, but recovered fully and now is active again in Amsterdam.

### QUEEN'S HALL ORCHESTRA CHANGE.

London sends the news that its Queen's Hall Orchestra (Sir Henry Wood, conductor) will, with the retirement of Sir Edgar Speyer, its chief financial mainstay, pass under the control of Messrs. Chappell, the publishers. They intend to continue both the Saturday Symphony Concerts and the Promenades on precisely the same lines as they are conducted at present.

### BILTMORE MUSICALES NEXT SEASON.

The Biltmore morning musicales, under the management of R. E. Johnston, will take place next season on the following dates: November 5 and 9, December 3 and 17, January 7 and 21, and February 4 and 18.

### Von Ende-Gerhardt Reception.

Mr. and Mrs. Herwegh von Ende gave a reception April 5 to Elena Gerhardt, the noted Lieder singer, which attracted an interesting and distinguished gathering of artists and society people. Lawrence Goodman, the pianist, member of the faculty, roused the audience with his artistic interpretations, and Beatrice Ragsdale (artist-pupil of Hans van den Berg) shared the pianistic honors with her musical temperamental and crisp, clean cut playing. A few more years of study will mold this slender young lady into a most satisfying artist. Rosamond Young (artist-pupil of Adrienne Remenyi) attracted attention by her warm voice, exceptional dramatic and interpretative powers, which auger well for an unusual operatic career. Ottilie Schillig, the charming little artist-pupil of Adrienne Remenyi, whose artistic interpretations and fine voice have brought her flattering encomiums from the press, as well as from eminent critics and artists, is already recognized as a most promising young singer. She again enthused her hearers with her honest, unalloyed art and beautiful voice. Sergei Kotlarsky, violinist, as usual, captivated all by his pyrotechnics and fuscious tone.

The guests included ex-Governor Foss of Massachusetts, Count Revertera, Mrs. Ossip Gabrilowitch, Mrs. Rudolph Ganz, Mrs. Alfred Herz, Albertina Rasch, Mrs. Professor Shepard, Leonard Lieblich, Mr. Ivins, Marion Gregory, Hon. Abraham Greenberg, Baroness Rottenthal, Adele Krueger, Dr. and Mrs. George J. Smith, Theodore Sutro, Mr. and Mrs. Herbert L. Picke, the Misses Manley, Mr. Foley, Minnie Tracey and others.

### People's Chamber Music Concert.

The last Chamber Music concert under the auspices of the People's Symphony Orchestra organization, at Washington Irving High School, New York, April 10, had as chief number the last item, Cadman's brilliant, melodious and, one might say, sensational trio, for piano, violin and cello. The work, originally played at a Manuscript Society private concert, with the composer at the piano, last season, was heard then by Mr. Arens, and marked at the time for a performance at the People's Chamber Music series. It was played April 10 with much spirit and devotion by the Tollefsen Trio, Carl Tollefsen, violinist; William Durieux, cellist, and Mme. Tollefsen, pianist, and left a lasting impression, such is the variety and character of the work, undoubtedly the most ambitious thing issued from the Cadman pen. A Beethoven sonata for piano and cello, piano solos by Mme. Tollefsen, and an interesting lecture on "The Sonata" by Mr. Arens, completed the items on the program, which was heard by a large audience.

### Werrenrath Engaged for "The Highwayman."

Reinald Werrenrath, baritone, has been engaged for two more performances of Deems Taylor's cantata, "The Highwayman," with the Jersey City Women's Club, April 18, and with the Orange, N. J., Musical Art Society, April 30, both organizations being under the direction of Arthur D. Woodruff. These engagements will be Mr. Werrenrath's sixth and seventh appearances in the title role of the Taylor cantata.

Singer and composer have been friends for many years, being fellow campers in boyhood days, fraternity mates at college, and since then associated in numerous musical activities. It was at Mr. Werrenrath's suggestion that Mr. Taylor composed "The Highwayman" for the MacDowell Festival at Peterborough, N. H., last summer. Both men live within a short distance of New York University, from which they were graduated, and are actively engaged in all university matters pertaining to music.



# VARIATIONS

BY LEONARD LIEBLING

The title of this fantasy in B sharp major is "What the Future Has In Store."

## War of the Future.

London, March 25, 2415.—The English Admiralty regrets to report that last evening at about half past eleven the long threatened reprisal measure of the Germans was carried out and suddenly from several hundred thousand mammoth spigots, planted under sea by the submarine sappers, a large portion of the Channel was flooded with a mysterious fluid that turned the waters into a seething mass of boiling sulphuric acid, or some similar substance, which immediately melted seven ultra-superdreadnoughts and seventy-two smaller vessels in the neighborhood and ate its way two miles inland, destroying half of Plymouth before the potency of this new destructive agent finally spent itself. Many craft at once rushed to the rescue, but not a trace of the vanished land or ships could be found. Great indignation is expressed on every side at this new outrage on the part of our barbarous foe.

London, March 26, 2415.—Retaliation followed quickly upon the dastardly submarine sulphuric acid attack of the detestable Germans, as reported yesterday. At about dusk a vast fleet of air cruisers, numbering several hundred, was observed approaching London from the direction of the North Sea. Signals were flashed at once by our watchers to the towers recently established for operating the secret Jenkinson Z-Y rays. Within the period of a very few moments the long streaks of pink, violet, cerise, magenta, blue and purple were flashed into the skies and a fearful, thunderous, concussion sound followed as the oxygen came into contact with its deadly foe, the Z-Y rays, and succumbed instantaneously. The air, deprived of the essential which permits humans to live, at once became a shambles. The entire crews of the invading craft perished in several seconds; the pressure of the hydrogen rushing in to fill the empty space created by the withdrawal of the oxygen, crushed the vessels like eggshells, and, almost before the pedestrians in the streets could jump to places of safety, the thoroughfares, the roofs of the houses, the parks and the surface of the Thames were covered with a veritable blanket of asphyxiated Germans and tangled and twisted wreckage of what had just before been the crack air fleet of boastful Germany.

Paris, April 2, 2415.—This city was saved from capture last evening by means of the new disappearance system which has been used for the first time during the present war. When the hostile armies, after bombarding and besieging us for seven months, advanced under cover of darkness yesterday for the final attack on Paris, and drew a cordon of 2,100,000 men around the hills surrounding the city, General Pommesfrites deliberately pressed the large button on the slab in the Pantheon and, quickly, silently, marvelously, Paris sank into the bowels of the earth and disappeared from sight. Down, down it glided, until a depth of 40,000 feet had been reached, when the city settled nicely on the rails provided for it at the bottom of the pit, power was applied in the driving apparatus, and away sped Paris through one of the tunnels built for an emergency of the kind that eventuated so suddenly. When the city reached Shaft No. 372-A a stop was made, the hoisting cables were adjusted and without the least friction or hindrance Paris once more rose to the surface and the inhabitants found themselves on an enormous plain in the Avignon district, with Nice not far away. Not a German was in sight.

Naples, May 2, 2415.—When the Spaniards stormed this city early this morning they were treated to a surprise. By means of Professor Ravioli's recently patented Loco-Magneto-Volcanic Process Vesuvius was touched off by a current sent from the seismographic station, and at once the billions of tons of artificial lava, shrapnel, bombs, asafetida and chestnut burrs stored by us in the mountain for months past shot into the air and rained itself down upon our enemies for nearly two hours. The loss of life was terrible, 462,901 dead being counted after the deluge ceased. The skillful arrangement by which the turreted top of the Vesuvius crater may be turned in any direction at will kept the stream of death dealing missiles away from the city and hurled it beyond the suburbs into the very midst of the attacking forces.

## Drama of the Future.

Scenes: Act I, an abattoir; Act II, a brothel; Act III, a dissecting-room; Act IV, an insane asylum.

### Act I.

The Man—I want you, Mary.  
The Woman—I want you, John.

The Man (breathing hard)—Well?  
The Woman (breathing harder)—Well?  
The Man—How about Emil?  
The Woman—I've done with him.  
The man (looks knowing).  
The Woman (looks knowing).  
The Man—Are you game?  
The Woman—Try me.  
The Man (hissingly)—He's the last one here at night. We'll tie him, string him up like an ox, slit his throat and drink his blood.

The Woman (her eyes gleaming like Alaska diamonds)—I want the first drink, d'ye hear me?

The Man (sullenly)—We'll see about that.

Emil (entering abstractedly; sees the plotting pair, sniffs, and notes the elemental atmosphere)—Aha! You two want each other.

The Man and The Woman spring at Emil, seize him and carry out their devilish work exactly as they had planned. The audience, at first startled and then delighted, when it realizes that the throat of the actor has been cut in reality and that the red stream it sees pouring from his body is human blood, applauds, shouts, stamps and cheers in its joy. The play is an instantaneous success, and the management finds it unnecessary to present the remaining three acts, a stage announcement informing the audience that the balance of the plot is to be remoulded into a trinity of one-acters, to be given after the termination of the successful run of the present thriller. "You may be able to picture to yourselves," concluded the manager to the audience, "what the series will be like when I tell you that the brothel scene is played entirely in the dark, although the dialogue is to be audible; the dissecting-room scene includes a comic interlude in which the doctors playfully pelt one another with the entrails of Emil's corpse, and the insane-asylum episode is acted by a cast of persons lent to us from the violent ward of Bloomingdale especially for this production."

## How to Address Mail in the Future (If War Keeps on).

Frankfurt, Italy.  
Constantinople, England.  
San Francisco, Japan.  
London, Germany.  
Bucharest, Sweden.  
Berlin, Russia.  
Warsaw, Spain.  
Yokohama, Switzerland.  
Vienna, Iceland.  
Petrograd, U. S. A.

## Restaurant of the Future.

Waiter—Yes, sir. Good evening, sir. What can I serve you, sir?

Diner (after looking over card)—I'll take Saline-Lactative Dinner No. 6.

Waiter (taking little tin box out of pocket)—Yes, sir. Thank you, sir. Here it is, sir. All ready for you, sir. A concentrated chicken soup capsule, a roast beef tablet, two

drops of triple vegetable essence and a pill of the amalgamated juices of pie. Anything to drink, sir?

Diner—Yes, a Whisko-Nutrine cocktail and later a bottle of Radium Pneumatic Getajagg.

## Religion of the Future.

Being an excerpt from a sermon delivered by the Rev. Chauncey Ben Ali Rosenstein McCormick, at the Church of the Utilitarian-Materialists, September 23, 2415.

"And so I say to you, former Catholics, Protestants, Jews, Buddhists, Mohammedans, Swedenborgians, Christian Scientists, Unitarians and members of the Lambs and Friars clubs, I say to you that we are here gathered to commune in the only true religion, which is that of being able to help ourselves to anything which our brethren have not seen and taken first, and to help one another understand that we cannot all own the same thing at the same time, and therefore if we covet that which our neighbor possesses we must outbid or outslit him. Socialism, Anarchism, Communalism and the other Isms that made for the Brotherhood of Man have been dead these two hundred years. I need hardly remind you, brethren, of that golden page in history where frantic mobs swept the world, and, tearing down the monuments of the long dead Presidents Tannenbaum, Alexander Berkman and Emma Goldman, melted the statues into bullets, shot the representatives of communal government, changed the name of this country to the Commercial States of America, made its national insignia a double eagle and restored the millionaires as the rightful rulers of our broad and businesslike land.

"In the dark ages, when such uncivilized institutions as chastity, honesty, faith, trust and marriage were in vogue, there was an excuse for a man's being poor. Today it is a disgrace. Nay, it is worse. It is a crime, a contaminating disease worse than leprosy, an example more horrible than that of the spirit of Christianity, which flourished in the twentieth and twenty-first centuries, but fortunately died in the twenty-second. Did Christianity do for you what our Church of the Utilitarian-Materialists has accomplished? Did we not open the theatres, gambling houses and stock exchange on Sundays? Have we not removed the revenue tax on spirits and reduced the retail price of alcoholic drinks more than 60 per cent.? Do dance halls, restaurants and bars ever close in this year of the Dollar, 2415? Is there a better race track to be found in all the world than the one in Central Park? Can the roulette salons of Europe compare with the palatial tables, chips and marvelous croupiers at the Public Library? Under our beneficent aegis cannot a man take out licenses at \$2.50 per year to own and operate as many homes as he likes and to pay for as many affinities as he chooses to have at the very nominal individual poll tax of \$1.25 per affinity? Ah, my brethren, your applause is well deserved (bows in answer to a storm of handclapping and cries of 'Bravo! 'Right you are, bo!' and 'You said it, sport!'), and I am glad to note that you have gratitude and appreciation in your hearts. Prove it practically when I now pass the hat among you. This church needs a new stock ticker for the lobby and a new bulletin board for the baseball, prize fight and racing results. Contribute, O my brethren, and in conclusion I would like to add that the faro tables are to be removed next Sunday to the vestry room, as the noise of the players in the rear of the altar interferes not only with my sermon, but also impedes the entrance and egress at the stairway leading to the thé dansant chapel.

"My brethren, I have just been handed a cablegram from London, informing me that Young Thugripper,

## The Harmonious Hatesmiths



A GERMAN CHORAL SOCIETY PRACTISING A POPULAR MADRIGAL  
(According to the caricaturist of the London Bystander—issue of March 17, 1915—who doubtless was present.)

America, will meet John Bullslugger, England, tonight at the National Sporting Club, for the heavyweight championship of the world. Both boys are in excellent shape and the betting is even money. Wagers will be accepted by the sexton, and also on the Central Park Races for today. Amen."

#### Dictionary of the Future.

Sun Tickler—A building of 432 stories or more.

Porphyrier—A combination electric submarine and airship passenger medium, carrying 60,000 persons and traveling under water or over it as atmospheric conditions may suggest.

Walking (Obs.)—Formerly a movement of the feet and legs used locomotively to propel the human body forward. Used before the introduction by Dr. Logocerebra (Milan) of his interbreeding device, which has furnished humans with shoulder-sprouting eagle wings since 2219.

Corset—An ancient word found in the literature of bygone times. At present scientists and etymologists still are busy trying to establish the meaning of the term.

Chorus Girl—There are none now in existence. The last ones were married to millionaires' sons in 2392.

Belt—Sole article of clothing worn by women at the Opera. (See Tiara.)

Love—An emotion common among longshoremen and longshorewomen.

Chicago—A suburb of New York.

Dramatic Art—Something which is going to the deminution bow-wows—as: "Dramatic Art is being throttled by moving pictures."—Manager.

#### Music of the Future.

"At the Vastodrome last evening we heard the new hydro-symphonic poem by John Smith, for orchestra and 100 other implements. The work is entitled 'America' and belongs to the ultra-modern type, facetiously called by some of our critics 'The Show-Me School.' Mr. Smith, now that the American composer has come into his own, feels himself at liberty to give his muse full sway, and the result is an opus full of daring and originality. There are 149 themes, all told, counting the cross sectional and breech-loading motifs with the rest. Each theme represents one of the States in the Union. Of special beauty and character are the subjects descriptive of the latest States to come under the dominion of the Stars and Stripes—Canada, Mexico, Brazil and Argentina. The 1,748 sharp staccato tones heard in connection with the 'Mexico' theme are produced by a machine gun and illustrate the separate volleys used to assassinate the 1,748 Presidents of Mexico before that country became one of our States. The 'Pittsburgh' movement is strikingly effective, the listeners being actually shown a steel plant and a boiler-riveting factory in full operation. Two-thousand-ton metal plates were tossed about as though they were sawdust. A novel effect used by Smith in the scherzo, sub-titled 'Florida,' was gained by the use of huge perfume sprays, which filled the air with a brackish odor redolent of the marshes in the interior of the famous peninsula. Baby alligators were loosed and caused much merriment by crawling about on the stage and in the aisles. 'Pile-Driving at Jamaica Bay' was another interesting passage of the Smith composition, the rhythmic effects being of extraordinary realism. 'The Ninth Avenue "L"' 'Hoboken Ferryboat Making a Slip in Her Slip,' 'Milk Wagon Supplying Sleeping Manhattanites,' and 'Home Team Winning in Ninth Inning With Two Out' were other musical moments much applauded. Navel oranges and Santa Barbara raisins were passed around when the 'California,' or slow movement (andante comodo e dolce far niente) came to hearing. Some Colorado smelteries, a Georgia cotton gin, Duluth grain elevator, and Arizona ore reducer added volume to the finale, which introduced also an ultra-superdreadnought in the half-mile tank. The last chord was a broadside of the vessel, fired by her sixty-two inch guns. Altogether, the Smith hydro-symphonic poem may be said to have gained a resounding success."—From the Daily Musical Courier, evening edition.

#### Journalism of the Future.

Extract from a murder account: "Pedestrians passing Finnegan & Levy's handsome theatre (built by Stewart & Umphson, 281 Broadway) yesterday afternoon were startled by a shot which rang out sharply on the frosty air. A man fell to the ground and a woman stood over him flourishing a 2415 pattern Cololt's revolver with self regulating action and automatic cartridge ejector. The crowd surged about the pair, and it was at once apparent from the elegant cut of the man's clothes that he was wearing a late example of the Pogers & Reet spring suit (roll collar, two button, Poole model), a pair of tan Begal shoes with new Jones-Cameron rolled wire laces, and an exquisitely shaped Believe Me Warner derby of the justly celebrated and well known wearing \$2 make. On his hands were a pair of Fowl's one button goatskin gloves. The woman had on a Frankfurt-Oppenberg \$19 walking gown, a fashionable looking sixty-eight cent veil

(bought that morning at Lacy's & Co.'s sale, to continue for two days more), and a pair of snow white gloves, cleaned at Seavey's. Quickly a policeman dashed up, commandeered a passing Invincible motor car (advertisement page 7, this issue; see premium list), and took the name of the woman on his pad, writing with a Water-tight fountain pen. On the way to the station the officer was obliged to stop several times in order to clear a way through the enormous crowds gathered in the middle of the street endeavoring to gain admittance to the sales of Baltman & Co., Providence & Taylor, Bowsprit Brothers, McLeary & Co., Glimpson, Crawfish & Co., and Stiffany & Co. The samples laid out in the windows were so attractive that the policeman and the murderess finally pushed their way into several of the shops and purchased liberally. In the meantime the man died. He will be buried by that excellent undertaker, Jeremiah Grisley (800 Roosevelt Boulevard—open day and night), in a handsome coffin from the thriving establishment of the Nonwormo Casket Co."

#### Painting of the Future.



The up-to-the-minute school of art is best represented by Algernon Cuthbert Sliteye, who has brought the antique impressionistic, cube, oblong, and circular tendencies to their logical conclusion. Of course, certain Philistines and hide bound critics will pretend to see very little or nothing at all in this eloquent example of the Sliteye brush. To discerning observers the point of departure is quite clear. The canvas represents a mythological subject called "Bill Bryan Doing Something Worth While." As is quite apparent, the picture is crowded with action.

### PHILADELPHIA ORCHESTRA GIVES FIRST LOCAL PERFORMANCE OF ENESCO'S ROUMANIAN RHAPSODY.

Work Proves Interesting—Leopold Stokowski Gives It Splendid Reading.

Philadelphia, Pa., April 11, 1915.

The first local performance of Georges Enesco's "Roumanian Rhapsody," No. 2, in D major, gave an air of altogether delightful novelty to this week's concert of the Philadelphia Orchestra in the Academy of Music, on Friday afternoon and Saturday evening.

The work proved very interesting. It is racy, literally packed with bright musical thoughts, and Leopold Stokowski, who introduced it to this city last season, read the rhapsody with consummate clarity and full regard for its distinctly modern style. The work was enthusiastically applauded. So also were Stokowski and his men at the conclusion of an excellent performance of the Beethoven "Eroica" symphony. Pablo Casals, the cellist, was the soloist, and played Dvorak's concerto.

H. P. QUICKSALL.

#### Julia Heinrich's Superb Vocal Art.

Seldom does a young artist step so thoroughly equipped upon the concert stage as did Julia Heinrich at Aeolian Hall, New York, on Monday afternoon, April 12, when, with the help of the noted artist, Max Heinrich, at the piano, she gave a vocal recital. All the finished art, intelligent interpretation, beauty of tone, command of languages, of the older artist were to be heard in the young singer's performance. It seemed like a modern, musical, and miniature reproduction of a new Minerva springing fully armed from the brain of a human Jupiter.

Certainly there was nothing immature, nothing tentative, nothing that was to be excused, in the fine work done by this delightful artist. A youthful freshness of voice with a faultless interpretation made the singing of Julia Heinrich a pleasure to her audience. Small wonder is it that there were repetitions and extra numbers. Too much praise cannot be given to the singer for her selection of modern and interesting songs. There was none of the chronological sequence about the program, which so often causes recitalists to fill up the first third of the concert with Italian antiquities and historical Eric-a-brac. She began with Schumann, continued with Franz, and completed her first group of six songs with Schubert. Then she sang four Strauss songs and added "Annie Laurie" in Scotch by way of encore for the German "Ständchen." A group of three French songs, and five songs in English—two of them by Max Heinrich—completed the interesting and varied program. The superb accompaniments of Max Heinrich added materially to the artist's success.

#### Beethoven Society Concert.

In the grand ballroom of the Waldorf-Astoria, New York, on Friday evening, April 9, was held the second private concert of the Beethoven Society, Mrs. James Daniel Mortimer, president. Under the direction of Percy Rector Stephens the club sang the following numbers: "Come Down Laughing Streamlet" (Spross), "Woo, Thou, Sweet Music" (Elgar), "Snow Storm" (Rogers), "Ave Maria" (Luzzi), "Indian Cradle Song" (H. Alex Matthews), "The Slave's Dream" (H. Alex Matthews) with incidental tenor solo, "Venice" (Victor Harris), "Song of the Volga Boatman" (from the Russian), "Morning" (Victor Harris), "Wake, Miss Lindy" (H. Waldo Warner), and a "June Rhapsody" (Mabel W. Daniels). Of these the "Song of the Volga Boatman" was repeated, although each received its full meed of praise.

Paul Althouse, tenor of the Metropolitan Opera Company, was the assisting artist. He sang "Celeste Aida" for his first number, and upon his second appearance he gave a group in English. He was obliged to give several encores.

Harold Osborn Smith furnished excellent piano accompaniments.

A large and enthusiastic audience was in attendance. A charming incident was the speech of appreciation for the work of Mrs. Mortimer and the choral society by Mrs. Simon Baruch, to which Mrs. Mortimer replied in a fitting manner.

General dancing followed the conclusion of the program.

#### New Forsyth Compositions.

W. O. Forsyth, the well known Canadian pianist and composer, of Toronto, has just finished two piano pieces and two songs, which are published by the Empire Music and Travel Club, Toronto.

The piano pieces are by no means difficult from a technical point of view, but they require a certain amount of musical culture on the part of the performer to interpret them properly, for they are full of musical subtleties and nuances. They are modern in harmony as well as melodious throughout. Their contemplative, idyllic spirit will appeal to all lovers of sincere musical expression. The pieces are called: "A Song of Summer," and "On the River."

The same publishers have also brought out W. O. Forsyth's songs: "O Little Wee Girl of Mine" and "A Crimson Rose."

In these songs the composer's easy flow of vocal melody is conspicuous. "O Little Wee Girl of Mine" has a pleasant lilt in a dotted 6-8 rhythm with a light and effective accompaniment. The second song, "A Crimson Rose," has a deeper expression. There is pathos as well as melodic charm in it. Both of these songs are likely to find their way to the programs of song recitals. They are equally suitable for amateurs, for the range of voice required is small, and the accompaniments are not difficult.

#### Rowland-Hopkins Recital.

Elizabeth Rowland, pianist, and Christine Hopkins, soprano, gave a joint recital at the Tome School, Port Deposit, Md., recently. They presented a varied and interesting program, which was thoroughly appreciated by an enthusiastic audience. As Miss Rowland and Miss Hopkins are young artists and are at the beginning of their careers in the musical world, they deserve much credit for the success of this affair.

#### Ernestine Schumann-Heink.

Deep breasted woman with the eyes of brown,  
That shine resplendant of a noble soul,  
Dame Sorrow tells me you have paid her toll  
On all the stony hillsides, up and down  
The highway of your life, toward your crown;  
No matter what the Fates did oft-times dole  
You out—you kept your self—sweet, sane and whole,  
And faced the future path without a frown.

Aye! surely, madame, you are great today!  
For gently you can touch the hearts of men.  
Yet each sad artist knows the myst'ry when  
The best must wake, the beggar of a day—  
Soul wondering!—Success! Success! to chasten.  
Then you will conquer, in your splendid way.

TYNDALL GRAY.



## WICHITA PREPARING FOR SPRING FESTIVAL.

**Lively Interest Shown in Coming Event—May 3 and 4 Are the Dates of the Big Concerts—Choruses and Glee Clubs Coming from Surrounding Cities and Towns—Prizes Will Be Awarded—Current Notes of Interest.**

Wichita, Kan., April 5, 1915.

The future holds the big musical May festival and contest. During the past few weeks there was some doubt as to its possibility. The financial management has been assumed by the Wichita Chorus Association, and a guarantee of \$3,000, sufficient to secure its success, has been subscribed, and business men have organized to carry on this part of the work.

The New York Symphony Orchestra will give two concerts at the festival, and the dates definitely fixed are May 3 and 4. It was originally intended to hold the event this month. This announcement sets at rest any apprehension as to the dates. Those who have come forward in this cause and subscribed are: A. O. Rorabaugh, Wallenstein & Cohn, Charles P. Mueller, Harry Dockum, Martin & Adams Music Company, Oscar Hill, Earl W. Evans, H. J. Allen, E. F. Holmes, Jetta Campbell-Stanley, George Inness Company, S. P. Wallingford, Wichita Musicians' Club, Greenfield Brothers, Henry Lassen, B. F. McLean, Lucius Ades, Eberhardt & Hays Music Company, Hamilton Hotel, Kansas Gas and Electric Company, Grit Printery, McVicar, Millhaupt & Howard, Auto Tire and Supply Company and Greenway & Hughes. The association has elected A. O. Rorabaugh president and Lucius Ades business manager, Oscar Hill secretary and I. W. Gill treasurer.

Work on the musical programs and contests have been progressing for some time under the management of a committee selected from the Musicians' Club of the city. This committee consists of Frank A. Power, chairman; Otto L. Fischer, secretary; Jessie L. Clark, Theodore Lindberg, Charles Davis Carter, Ralph Brokaw, Jetta Campbell-Stanley, T. L. Krebs, Rafael Navas and Lucius Ades. The surrounding cities and towns have been carefully lined up and many will send choruses and glee clubs. The committee just named has arranged the different contest numbers and selected the works to be sung or played by the individual contestants. In each class the contestants are to perform the selected number, also one of their own choosing.

Prizes aggregating more than \$1,000 have been offered for the best showing made by choruses, glee clubs, quartets and solo performances of piano, violin, and soprano, alto, tenor and bass singers. To date applicants from all over the State are entering, besides some from outside. Preliminary contests will eradicate only those absolutely qualified to compete and final competition will be before a selected outside adjudicator of reputable (national) standing. Carl Busch, of Kansas City, was invited to officiate in this capacity, but owing to dates elsewhere, including his trip to California and work in the musical feature there, he was forced to decline. The Forum, with its 5,000 seating capacity, will be used for the concerts. Two performances by the orchestra, and concerts by the winning chorus, glee club, also the combined choruses entered in the contest will be an attractive feature, as well as appearances by the solo winners in each individual department.

### CURRENT NOTES.

Along this same line mention should be made of the annual "Messiah" presentation at Lindsborg, which has just been completed, March 28 to April 4, with Julia Clausen and Johanna Gadske as special features of this annual festival. Several Wichitans attended.

Tulsa, Okla., is also planning a musical festival, April 29 and 30.

The March meeting of the Wichita Musicians' Club was held at Martin and Adams on the 25th. Songs by Mrs. Matson and the Melusine overture by Mendelssohn, arranged for two pianos (eight hands), was played by Mrs. Ralph Brokaw, Reno B. Meyers, and Misses Holliday and Downing. The club is gradually increasing its membership and now lists nearly all of the recognized musical profession of Wichita.

Edward Baxter Perry, pianist, gave a recital at Mt. Carmel Academy last week.

Fairmount College is planning to recreate its musical department for next season, Chas. Davis Carter having resigned as head of the department. In order to create new interest in this feature of the school, President Rollins (also new this year) has selected Ralph Mason Hix, piano; Georgella Lay, piano, and Isabel Gareissen, voice, to take charge of the work. Mr. Hix is a son of Rev. Hix, of the Plymouth Congregational Church of this city.

Announcement of the Wichita Chorus course for next season has already been made and embraces the following

attractions: Anna Case, lyric soprano, of the Metropolitan Opera Company; Tina Lerner, the Russian pianist; Reinhold Werrenrath, baritone, and Hugo Kortschalk, violinist, in joint recital; the University Quartet, under direction of Arthur Whiting, and with Edmund Jahn, basso; Anna Taylor-Jones, contralto; Mrs. Chas. Rabold, soprano, and William Wheeler, tenor. The fifth number has been announced as the best concert band procurable. This list, while officially announced, is subject to change, a wise admonition, following the changeable course offered this season. Oftentimes changes are unavoidable, but the past season has been a joke on the list. Recompense comes in that so far each season's offerings have been wholly meritorious, artists of top notch calibre having appeared.

The Zöllner String Quartet came this past month as one of this season's attractions on this course, and won many friends. It has been announced, though not yet officially, that they would return next season. It is to be hoped they may, as their ensemble is simply exquisite, their program was excellent, and the quartet gracious. The Beethoven Quartet, op. 18, No. 2, opened the program. Two movements from the Iwanow quartet, op. 13, were finely done. The balance of the program was made up of Rubinstein's "Music of the Spheres," Glinka's "Minuet," the andante cantabile from Tchaikowsky's quartet, and a suite, op. 35, by Glazounow. It was a new feature for Wichita music

1915-16

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**MADAME MELBA**  
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**SYMPHONY HALL, BOSTON**

lovers, as chamber music has not found a secure footing here yet.

While somewhat late in reporting, mention should nevertheless be made of Harold Bauer, who has left an indelible stamp this season for good sane pianism.

The March program given by pupils of Florence Young Brokaw, pianist, assisted by violin pupils from Ralph Brokaw's class, brought out the Mozart concerto, D minor; MacDowell's "Improvisation," and a Chopin waltz, "The Lark," by Balakirew, and capriccio by Brahms, "By the Sea," of Schubert (Liszt arrangement), and two overtures, "Raymond" and "Light Cavalry," for piano. The violin numbers were "Fantasie Caprice," by Vieuxtemps, and second concerto of Wieniawski, "Romance and Finale." This program was given under the Power-Meyer Conservatory auspices.

Referring again to the present course offered here and the difficulty in securing the artists, it has just been announced that Lucy Marsh is to replace Frances Alda. Alma Gluck was a favorite here last season, and she appeared on this course last week.

The Wichita Symphony Orchestra closed its season last month with Katharine Goodson, pianist, as soloist. Her contributions were performed superbly.

The work of the orchestra has not been exceptional this season, and some of the accompaniments have been particularly trying. However, no one can dispute that the project is good and a brave start has been made. Manager Fendleton has a big task to perform, but will no doubt pull through for next season, as Wichita is lenient in its musical attitude, and, withal, free to uphold any justifiable effort to place and maintain her on the musical map. The orchestra now is working on its guarantee fund. The

soloists have been announced for next season, and the list embraces the following: Charles W. Harrison, tenor; Marie Sundelius, soprano; Manhattan Ladies' Quartet, and Marguerite Dunlap, contralto. It is to be hoped that the project succeeds, and if indefatigable work is necessary, Manager Fendleton will succeed.

Nina Holliday, pianist, gave a musicale before the Wichita Musical Club at their March meeting. Her numbers were: Sonata, op. 57 (allegro), Beethoven; polonaise (C sharp), Chopin; also his A flat waltz; "Die Loreley" and polonaise, No. 2, by Liszt, and the intermezzo, op. 17, No. 1, by Brahms.

Ralph Brokaw, violinist, and Florence Young-Brokaw, pianist, played at Conway Springs March 26. The program contained the Handel G minor sonata, Schumann's "Childhood Scenes," Vieuxtemps' D minor concerto for violin, and several groups of small numbers of the old school.

T. L. Krebs is chairman of the committee on individual contests at our May Festival. All applicants must be registered by April 20. Jetta Campbell-Stanley and Ralph Brokaw make up the balance of the committee. The work of arranging the special programs is complete.

Fairmount College Glee Club made a successful tour this season. The Friends University Glee Club has also duplicated their past season's trips and successes.

Easter music predominated yesterday in all the churches, and many new cantatas were presented.

Pavlowa and her company of Russian dancers will give Wichita a program April 30. The Russian Symphony Orchestra will also be with her and a treat is expected, as the danseuse and her company were here a few seasons ago and left a fine impression.

RALPH BROKAW.

### Alice Garrigue Mott Studio News.

Alice Garrigue Mott will close her season June 1, after the busiest year of her career as vocal teacher. Mme. Mott has been unable to accept a large number of students desiring lessons, a waiting list having already been established for the season 1915-1916.

The New York newspapers united in praise of Carrie Bridewell's unique contralto voice and her superb singing at her recent recital at the Plaza Hotel. She aroused great enthusiasm in her singing of the part of Delilah with the Baltimore Oratorio Society on April 6.

Minna Jovelli (court singer), leading soprano of the Prague Neues Deutsches Teater, received much praise in the Prague newspapers for her beautiful and well schooled voice and her fine talent of acting. Marie Kaiser has had her usual success in many concerts this season, her exquisite soprano voice and technic having made this singer an artist much in demand. Miss Kaiser has arranged a spring tour in the Middle West.

Anna May Lerch, soloist at the Second Symphony Concert, Easton, Pa., the Woman's Club, of Jersey City and of East Orange, was greatly praised for her fine voice and good interpretations. Mrs. Lerch is now filling important concert engagements in New Orleans.

The tragedienne, Bertha Kalich, and Hedwig Reicher are both most enthusiastic over the benefit they have derived from Alice Garrigue Mott's instruction.

### Hubbard's Opera Talk.

New Yorkers had another valued opportunity to hear one of Havrah Hubbard's Opera Talks last Thursday, when the National Opera Club of America (Katharine Evans von Klenner, founder and president) gave an afternoon of music at the Waldorf-Astoria. Mr. Hubbard's subject was "Tannhäuser" and he illuminated it in his usual intensive and thorough fashion, sketching the dramatic outlines of the drama, and at times where the emotional climaxes seemed to become too poignant for explanatory speech, falling into the versed text itself which he chanted or even sang, to the excellent piano accompaniment of Floyd M. Baxter. Platform speakers able to explain "Tannhäuser" in an academical manner are plentiful, and persons able to play its music at the piano are no less numerous, but no one in the public lecture field at present uses the Hubbard method, which is admitted by his listeners to be as original as it is fascinating. After hearing a Hubbard Opera Talk no one has the least excuse to be unfamiliar in the slightest degree with every phase and phrase of the work treated by the projector of this novel and instructive musical entertainment, whose popularity is attested to amply by the scores of engagements which Gertrude F. Cowen, manager of Mr. Hubbard, is booking for him next season.

### Gallo in California.

Fortune Gallo, managing director of the San Carlo Grand Opera Company, is on his way to California, where he will spend several weeks arranging the details of the Far Western engagements of his organization for next season.

## CHICAGO ORCHESTRA CLOSES "POP" SEASON.

**Large and Enthusiastic Audience Attends Final Performance of the Lighter Works—Regular Symphony Season Soon to Terminate—Lakeview Musical Society Announces Events—Live Paragraphs and General Notes.**

Chicago, Ill., April 11, 1915.

The seventh and last popular concert given for the present season by the Chicago Symphony Orchestra, under the direction of Frederick Stock, brought out the following program, which was listened to by a large and enthusiastic audience: Overture from Thomas' "Mignon," Tschaikowsky's andante from fifth symphony, Hadley's scherzo "South," from American symphony, Alfvén's Swedish rhapsody, Saint-Saëns' symphonic poem "The Dance of Death," Hellmesberger's ball scene, played by all the violins, Strauss waltz from "The Bat," and Elgar's march, "Pomp and Circumstance."

### CHICAGO SYMPHONY ORCHESTRA CONCERTS.

The pair of concerts given by the Chicago Symphony Orchestra at Orchestra Hall last Friday afternoon, April 9, and Saturday evening, April 10, enlisted the services of Fritz Kreisler as soloist. Mr. Kreisler played the Beethoven concerto for violin in D major, op. 61. The orchestral numbers included the Weber overture to "Oberon," Borodin's symphony No. 2 in B minor, and the Delius "Life's Dance." The Chicago Symphony Orchestra will give only

two more concerts before closing one of its most successful seasons, financially as well as artistically.

### BRAHMS TRIO IN RECITAL.

At the Fine Arts Theatre on Wednesday evening, April 7, a recital of chamber music for the benefit of the Archer Road Day Nursery, of which Mrs. Lorado Taft is president, was given by the Johannes Brahms Trio, whose personnel includes Mrs. Bert Leston Taylor, pianist; Leon Marx, violinist, and Hans Hess, cellist. The trio was assisted by Hanna Butler, soprano, and John Alden Carpenter, composer-accompanist.

Previous to the beginning of the musical performance Karleton Hackett, the distinguished musical critic on the Chicago Evening Post, appeared on the stage and in a witty little speech informed his hearers that the proceeds of the concert would benefit by some \$400 the Archer Road Day Nursery. Mr. Hackett is as fluent of speech as he is with his pen, and at the conclusion of his impromptu address he was applauded to the echo.

The trio performed the Brahms trio in C major, op. 87, and proved to be an exceptionally good organization. The program opened with the Brahms sonata in G major, for piano and violin, beautifully played by Mrs. Taylor and Mr. Marx. Mrs. Taylor gave ample proof of true musicianship and ranks among the best local exponents of chamber music. With Mr. Marx she gave an exceptionally good reading of the sonata and delighted the Brahms devotees by the sincerity of her interpretation. Mrs. Butler was heard in five songs from the pen of Mr. Carpenter, with the composer at the piano. Mr. Carpenter's songs are always interesting, though they are somewhat reminiscent, and disclosed the admiration of the Chicago composer for the modern French school. His "Le Ciel" and "Dansons la Gigue" have a strong flavor of Charpentier and Debussy, while "The Sleep that Flits on Baby's Eyes" and "Light, My Light," bring back memories of Puccini. Mrs. Butler gave a good account of herself in those songs, which she rendered with good understanding and artistic insight. As an encore the popular soprano sang the aria "Depuis le jour," from "Louise," in which she also scored heavily. In this last selection she had the support at the piano of Mrs. Taylor.

### LAKEVIEW MUSICAL SOCIETY ANNOUNCEMENT.

The Lakeview Musical Society announces a concert to be held in Martine's Hall on Monday, April 12, at which

the following active members will participate: Amy Neil, violinist; Helen Edith Petersen, contralto; Gertrude B. Bartlett, pianist; Marie Hoover Ellis, pianist, and Clare Osborn-Reed, pianist. They will be assisted by Cecil Fanning, baritone, and H. B. Turpin, accompanist. The concert will be preceded by a short business meeting, at which the report of the nominating committee will be read. Nominations from the floor will be in order. The annual meeting and funcheon of the Lakeview Musical Society will be held at the La Salle Hotel, Monday, May 10.

### FROM THE GLENN DILLARD GUNN STUDIOS.

Leo Sowerby, pianist, and Herman Felber, Jr., violinist, will give a joint recital in Central Music Hall, Tuesday evening, April 20.

Ruth Kaufmann will give a piano recital in the Little Theatre, Monday evening, April 19.

Elba Nore will give her annual piano recital in the Little Theatre, Monday evening, April 26.

### IRMA SEYDEL TO TOUR AGAIN UNDER BRIGGS.

Irma Seydel, who has just finished a tour of the Central West under the management of Ernest Briggs, has signed a contract for another tour to be made next season. Owing to her successes she has already been booked for a sufficient number of return engagements to make this arrangement, so that this tour has been arranged.

### CONCERT OF FEDERATED CLUBS.

A concert will be given under the auspices of the Musical Clubs of Chicago and suburbs affiliated with the National Federation of Musical Clubs, in the Gold Room of the Congress Hotel, April 15, at 8.15 o'clock. The proceeds of this concert are to be used: First, to pay the expenses of publishing a new course of study, to be used as a text book by the Federation. This book has been prepared by Thomas Whitney Surette, of Boston. Second, to aid the student department of the Federation.

In addition to assisting the worthy objects above mentioned in a financial way, it is hoped to bring into closer touch and acquaintance, the musicians of the city and suburbs. A reception will follow the concert. The clubs having a part in this work are the Amateur Musical Club, the Lakeview Musical Society, the Society for American Musicians, the Chicago Artists' Association, the Chicago Women's Musical Club, the Little Music Club of Evanston, the West End Co-Educational Club, the River Forest Choral Club, the Kenwood Matinee Musical, the Elba Musical Club, Bush Temple Glee Club, American Conservatory Alumni.

### FORMER CHICAGOAN AT ILLINOIS THEATRE.

At the Illinois Theatre last Sunday afternoon, April 4, Frank L. Waller appeared in both the capacity of accompanist to Maggie Teyte and as composer, the singer giving his "Wanderer's Night Song," a clever and well written bit, which won the full approval of the audience. Mr. Waller, who used to be a resident in Chicago, has done big things since going East; among them may be mentioned his appearances as pianist-accompanist and as assistant conductor with the Boston Opera Company. His playing of a very difficult and diversified program on Sunday afternoon was all that could be desired and his friends were happy at his big and well deserved success in his home town.

### BUSH CONSERVATORY RECITALS.

The Bush Conservatory presented in recital last Friday evening, April 9, Earl Victor Prahl, pianist, and Rowland



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# GIOVANNI MARTINELLI

## Tenor

Metropolitan Opera Company, New York



Photo copyright by Mishkin Studio, New York.

**T**EN years ago in a little village near the well-known northern Italian town of Padua, the best musician in the little local band was the first clarinet player, young Giovanni Martinelli. He played the instrument so well that his services were constantly in demand in the neighboring towns and villages. Some times he sang at the social gatherings of the country folk, and there were many who thought that he was almost as good a singer as a clarinet player. When the time arrived for his military service, his talent became known in his regiment and instead of having to handle a musket, he was given an important position in the regimental band. The bandmaster took an interest in him and fortunately heard him sing. At once he recognized his natural vocal gift, remarking to him: "Why, young man, it is your voice that you should devote your attention to, for you will make much more money with it than you ever would with your clarinet." And to prove his faith in Martinelli, the bandmaster proceeded to instruct him privately in the art of singing.

After his military service was completed, he spent several years of hard work before venturing to appear in public. What might be called his debut was made at a concert in Milan where Rossini's "Stabat Mater" was sung. He must have made something of a sensation, this young and absolutely unknown village tenor. At all events the critic of the leading Milan paper referring to him said that when he sang the cadanza at the end of the "Cujus Animam" he reminded old timers of the great Mario.

Some months later he made his operatic debut at the Dal Verme Theatre in Milan in "Ernani" with distinct success. It won him an engagement for Covent Garden, London, and Monte Carlo. At both opera houses he was hailed as "the coming great Italian tenor."

In November, 1913, Mr. Martinelli sang for the first time at the Metropolitan Opera House in New York, where the world's most merciless musical critics accepted him with unusual favor:

"His is a splendid, clear, resonant organ."—New York Tribune.

"Mr. Martinelli's voice has the charm of youth. It is fresh and unspoiled and has considerable power."—New York Herald.

Of his subsequent performances in New York and Philadelphia, the critics speak as follows:

"He sang Cavaradosi ('Tosca') excellently last night. There were breadth and judgment in his phrasing, intelligent accent and color in his nuancing and a general warmth in his style. He has an uncommonly beautiful voice and he has ambition. His future looks bright."—New York Sun.

"Mr. Martinelli sang Rhadames in 'Aida,' winning in the Nile scene a veritable triumph."—New York Tribune.

"His voice is that rarest of vocal treasures, a perfect tenor."—Philadelphia Bulletin.

"Mr. Martinelli sang finely, with the plenitude of vigorous youth and the training of the true artist. His high tones are round and full and safe. He sang with artistic feeling and the technical knowledge that will win for him his place among the finest tenors of his generation."—Philadelphia Public Ledger.

Recently Mr. Martinelli created the role of Lefebvre in Giordano's latest opera "Madame Sans-Gene," eliciting such comments as these:

"Giovanni Martinelli carried off the honors among the members of the cast."—New York Press.

"Martinelli added much to his reputation by his impersonation of Lefebvre. He is a young man with voice, manner, grace and intelligence."—New York World.

"Mr. Martinelli sang the music of Lefebvre well and made a manly figure of him."—New York Sun.

"He is easily the most important addition to the roster of the Metropolitan in a number of years. His voice has great beauty, and he sings with an ease that enhances this beauty of tone."—New York Journal.

Mr. Martinelli also achieved a great triumph in the revival of "Il Trovatore," under the direction of Arturo Toscanini:

"Mr. Martinelli was a fine Troubadour, both for the youthful ardor of his acting and his excellent singing. After the 'Di quella pira' in the third act he was recalled nearly a dozen times."—New York Times.

"'Di quella pira' was most brilliantly done, but Martinelli was really at his best in the dungeon scene of the final act."—New York Herald.

"Particular praise should go to Giovanni Martinelli; he made use of the mezza-voce it was not suspected he possessed. Moreover, he sang with finish, breadth of style and enthusiasm."—New York World.

"Martinelli, who gave a manly, forceful and finely felt impersonation of Manrico, evoked the most tumultuous demonstration. After the 'Di quella pira' aria he answered at least ten curtain calls. His portrayal stood on a high artistic plane from every point of view."—New York Press.

Later Mr. Martinelli sang Don José in "Carmen" at the Metropolitan Opera House for the first time, on March 18, 1915, when the critics said:

"The youthful tenor had much in his favor—a fine, buoyant presence, a brilliant voice and good dramatic abilities. He sang the aria with fine sentimental expression and his voice faithfully mirrored the text, while his delivery was so charged with sincerity and intensity that at the end of the aria the large audience broke into spontaneous applause, and at the close of the act called him before the curtain many times. His dramatic portrayal of the desperate Don José in the final scene of the opera was thrilling."—New York Herald.

"The young tenor's performance gave promise of high merit in the future. His singing of the music was genuinely good; his French was well enunciated."—New York Sun.

"There was much to praise in the young tenor's debut. He sang with expression, with passion and with confidence of tone. Rarely has Don José been acted with such truth, such pathos, such tragedy as Signor Martinelli here displayed."—New York Tribune.

Since his debut in New York, Mr. Martinelli has been in great demand for musicales, and he has made several most successful concert appearances in Boston, New York and other cities.

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E. Leach, violinist, with Edgar A. Nelson, accompanist. Next Friday evening, April 16, under the same auspices, a benefit concert for Mary Thomas, the wonderful child pianist, assisted by Violet Bourne, the wunderkind pianist, will take place in the same hall. Other recitals announced by the Bush Conservatory to take place during the month are: Friday evening, April 23, Robert Yale Smith, pianist, and Justine Wegener, soprano, and Friday evening, April 30, Guy Herbert Woodard, violinist, and David Baxter, basso.

#### MRS. PRINDIVILLE SINGS AT SOCIAL FUNCTIONS.

Mrs. Thomas J. Prindiville, one of the most feted of the young social matrons in the city, and who won a big success at her debut in grand opera when appearing at her teacher's (Herman Devries) operatic performance in the Fine Arts Theatre during the winter, sang last week at the residence of Mr. and Mrs. John A. Carpenter and during the same week at the residence of Mr. and Mrs. Arthur Meeker. Mrs. Prindiville was on both occasions highly complimented by Cleofonte Campanini and Francesco Daddi, who were among the guests present. Mrs. Prindiville sang the "Bell Song" from "Lakme," several songs from the pen of John A. Carpenter and a group of songs by Rimsky-Korsakoff.

#### INTERESTING COMPOSITIONS.

A program of compositions written by members of Adolf Weidig's class at the American Conservatory of Music was presented at Kimball Hall on Saturday afternoon, April 10. The program, which was a lengthy one, proved to be of great interest, several of the songs being rendered by professional singers; likewise the piano and violin numbers were given by talented instrumentalists. The last number on the program, "Children Songs," by Nellie Poorman, has been written for the North Shore Festival and was sung on Saturday by the fourth grade pupils of the Orington School of Evanston.

#### YOUNG PIANIST IN RECITAL.

Bess Clare Murray, an exceptionally gifted young pianist and pupil of Viola Cole, was heard in recital at the Chicago Little Theatre on Friday, April 9. The recitalist had the assistance of Gertrude Cole, soprano, and Ada Cole, accompanist. Miss Murray has been well taught and the results obtained were most gratifying both to performer and instructor.

#### MABEL SHARP HERDIEN IN SPRINGFIELD.

Mabel Sharp Herdien, soprano, will sing in Springfield, Ill., on April 15, at a concert to be given by the Amateur Musical Club.

#### HERMAN DEVRIES' PROFESSIONALS FOR CHICAGO OPERA.

General Director Cleofonte Campanini, after hearing two of Herman Devries' professional students, engaged them to sing leading roles with the Chicago Grand Opera Company next season. Hazel Eden (Mudge), soprano, who created with the Century Opera Company during its Chicago season the leading soprano role in "Guido Ferranti," was secured by the general manager of the Chicago Opera Company after singing for him an aria from "Aida." The other successful applicant was Lulu Randall Devries, widow of the late Maurice Devries, who for several years was her teacher. Since the death of her husband and mentor, Mrs. Devries has been coaching with her brother-

in-law, Herman Devries. Both Mrs. Mudge and Mrs. Devries sing in French, Italian and German as well as English. They both are Chicago products and big things are expected from those two gifted singers.

#### AMERICAN CONSERVATORY RECITALS.

For the month of April the American Conservatory has scheduled an unusual number of interesting recitals as follows:

April 3 (afternoon)—Advanced pupils of Messrs. Scionti, Hackett and Robinson.

April 6 (evening)—Advanced piano pupils, May Doelling and Edna Cookingham.

April 10 (afternoon)—Annual recital of compositions by Adolf Weidig's class.

April 17 (afternoon)—Advanced pupils of Henriot Levy.

April 22 (evening)—Concerto recital by pupils of Kurt Wanieck, assisted by advanced voice pupils of Jennie Johnson.

April 22 (afternoon)—Children's recital under the direction of Louise Robyn.

April 27 (evening)—Concerto recital by advanced pupils of Victor Garwood, Silvio Scionti and Allen Spencer.

#### PROGRAM OF MU PHI EPSILON SORORITY.

The annual guest program given by members of the Mu Phi Epsilon Sorority took place at the Ziegfeld Theatre on Saturday morning, April 10. Rose Lutiger Gannon, contralto, was among the soloists and she scored heavily in Harris' "Ode to Night." Another interesting number was the trio from Strauss' "Rosenkavalier" sung by Mabel Sharp Herdieu, Naomi Nazor and Harriet M. Smulski. Another successful soloist was Ruth Sharp, the young and attractive soprano, and sister of Mabel Sharp Herdieu.

#### MARX OBERNDORFER A BUSY ACCOMPANIST.

Marx E. Oberndorfer appeared as accompanist for Myrtle Moses and Hugo Kortschak at the recital given by Miss Moses at the Fine Arts Theatre on April 5. On Tuesday evening, April 8, Mr. Oberndorfer assisted Clarence Whitehill at the latter's recital in Galesburg, Ill.

#### EDWARD CLARKE'S DATES.

Edward Clarke sang the bass role in "The Messiah" at the Park Avenue Methodist Church on Thursday, April 1. Unlike many singers, Mr. Clarke does not need to worry about the condition of his voice. On this day he taught from ten in the morning until five-thirty o'clock and then sang the "Messiah" solos without a rehearsal, including the trumpet solo. This singer is fortunate in having a well placed voice, and is blessed with an unusual amount of good health. Mr. Clarke gave a concert in Freeport, Ill., on April 7, with Rachel Steinman Clarke, violinist, and Earl V. Prahl, pianist. He gave a recital for the Conservatory of Music, of Findlay, Ohio, on Tuesday, April 5, under the management of Harry Culbertson.

Kurt Wanieck and Mr. Clarke, who give a joint recital at Thurber Hall, Fine Arts Building, on April 15, are beginning to wonder if they made a mistake in not choosing a bigger hall. The idea of the recital in the first place was to afford these artists an opportunity to do "Enoch Arden" with Strauss music. The interest has been so general that they think they may have to repeat it.

#### HAYDN SOCIETY SINGS "CREATION."

The Haydn Choral Society sang the "Creation" at Orchestra Hall last Friday evening, April 9. A large audience attended and showed its appreciation by enthusiastic applause. The soloists were Lucille Stevenson, soprano; Charles W. Clark, baritone, and Edward Walker, tenor. The reviewer of the Chicago Tribune voices his opinion of the soloists as follows: "Lucille Stevenson, the soprano, sang with clearness and accuracy. Edward Walker sang the tenor part somewhat tremulously. Charles W. Clark had the most pleasing solos and as the bass notes boomed or purled or roared one thought that they were sounding much as Haydn meant them to sound."

#### MARY WOOD CHASE SCHOOL ANNOUNCEMENT.

The Mary Wood Chase School of Musical Arts has sent out invitations for a recital to be given at the Caxton Club rooms next Saturday afternoon, April 17. The soloists will be Hanna Butler, soprano; Marie Lydia Standish, reader; Grace Curtis, pianist, and Mrs. Bert Leston Taylor, accompanist.

#### CAROLYN WILLARD WITH AMATEUR CLUB.

Next Monday afternoon, April 12, at the Illinois Theatre, Carolyn L. Willard, the well known pianist, will appear on the Amateur Musical Club program. This will be the last down town appearance this season until next October of this popular pianist.

#### PUPIL OF RUDOLPH REUTER HONORED.

Florence Bettray, a member of the artists' class of the Chicago Musical College and a pupil of Rudolph Reuter, won recently the first prize in the annual competition of the National Federation of Musical Clubs. On April 20, in Chicago, the winners of the various State prizes will

meet and compete for the national prize. Mr. Reuter has been especially successful with his students this year, and the honor bestowed upon Miss Bettray is but one of the many successes achieved by the popular instructor with his pupils.

#### CULBERTSON BOOKING DOROTHEA NORTH EXTENSIVELY.

Dorothea North has already been booked extensively for next year. She will again appear before the Matinee Musical Club of Lansing, Mich. This will be her third annual engagement with that club. Harry Culbertson has already booked many dates in the South and Middle West for next season for this popular soprano.

#### BERGEY CHICAGO OPERA SCHOOL RECITAL.

A recital by Karl Burr, baritone, and George Simons, tenor, pupils of Theodore S. Bergey, director of the Bergey Chicago Opera School, took place at the Fine Arts Building last Sunday afternoon, April 11. Martha Meyer, pianist, a pupil of Mrs. Bergey, was also heard on the same program. Review is deferred.

#### NOTES.

The last concert of the Amateur Musical Club season will be given in the Illinois Theatre next Monday afternoon, April 12. Among those who will appear on the program are Edna Gunnar Peterson, pianist; Rachel Steinman Clarke, Minnie Fish-Griffin and Carolyn Louise Willard, pianist.

One of the most interesting programs of the season will be given Saturday morning, April 17, at 11 o'clock, in the Ziegfeld Theatre by the musical sorority of Mu Phi Epsilon. This is an annual concert given as a complimentary program for the faculty and students of the Chicago Musical College, with which the sorority is affiliated. The local chapter is a branch of the national musical organization and the list of members includes many of the city's most prominent professional musicians. Ancella M. Fox, Mrs. John F. Smulski and Mabel Sharp Herdieu are three of the important members of the program committee.

A joint recital by Mabel Navin Schoofield, soprano; Cecelia Bellaire, pianist, with Mrs. Frederic C. Lewis, accompanist, took place in Thurber Recital Hall on Sunday afternoon, April 11.

A joint recital will be given by Prudence Neff, pianist, and Robert Dolejsi, violinist, in Central Music Hall, Sunday afternoon, April 18, under the concert direction of Harriet Martin Snow.

E. Warren K. Howe, the well known vocal artist, teacher and conductor, has been engaged by the American Conservatory as instructor of the voice for next season.

Georgia Kober sent her greetings to this office from Daytona, Florida.

#### Edith Wade a Talented Violinist.

Edith Wade, a young American violinist, made her New York debut at a recital last Thursday afternoon, April 8, in Aeolian Hall. Miss Wade produces a good tone and plays with considerable finish. The young lady must have devoted herself to the study of her instrument with an earnest purpose, for her playing gave evidence of fine musicianship and the program with which she introduced herself was one that commands respect. Miss Wade doubtless

will be heard again in New York. She was ably accompanied by Andre Benoist.

The following were her numbers: Sonata in D minor, Brahms; concerto, Nardini; "Poème," Chausson; "Chaconne," Vitali; sonata, Caesar Franck.

#### Caryl Bensel Sings.

During the holiday period Caryl Bensel, soprano, a product of the Arens studios, made a hit at a concert of the New York Mozart Society, and was given considerable attention by the musical periodicals of the time. April 11 she collaborated with Jeanne Rowan, pianist, in a recital at Hotel Biltmore, which won both artists generous recognition from an audience of limited size but appreciative disposition. Her aria, "Il est doux," by Massenet, showed voice qualities of unusual merit, and as she warmed to her work the voice became clearer, of finer lustre, and responded to her wishes in artistic detail. There is marked improvement since the January Mozart Society appearance, better tone placement and clarity being noted. With concentrated study she should become a leading singer. Two groups of songs showed various gifts, all under excellent state of advancement, and leading to every hope for her future. Harry M. Gilbert played most artistic and sympathetic accompaniments. He is never obtrusive, never pronounced, as many accompanists are, but is always the quiet, helpful supporter, such as the singer needs.

Miss Rowan played works by modern composers with bravour and poetic appreciation. She is a product of the Arens studios.

#### White-Nielsen Recital.

Roderick White, violinist, and Alice Nielsen, soprano, gave a recital at the Schenley Theatre, Pittsburgh, Pa., on April 6, before an appreciative audience. As in his New York recital Mr. White won favorable press criticism, extracts from three being herewith appended:

"Mr. White displayed marked technical ability and fine taste in his playing. He did his best work in the Tartini D minor concerto and the Tartini-Kreisler variations."—Pittsburgh Sun.

"Mr. White justified the report that preceded him. He is a splendid technician . . . his tone is warm, elastic and ingratiating. He plays with understanding of his music and with discriminating taste. . . . He has due sense of the rounding of phrase. . . . He plays with just and sincere feeling, and does not fail to catch his audience into it. The Bazzini 'prayer' was played exquisitely—with exceeding beauty of expanding song."—Pittsburgh Dispatch.

"Mr. White is a proficient young man whose playing has very interesting features. . . . His playing of the Tartini D minor concerto was good, and of the Tartini-Kreisler variations still better."—Pittsburgh Gazette Times.

#### Kriens' Songs to Be Heard.

English, German and French songs are to be sung by Helen Wetmore Newman, the soprano (all of them composed by Christiaan Kriens), at Park Avenue Hall, corner Eighty-sixth street, New York, Tuesday evening, April 20. The composer will be at the piano.

#### Alfred D. Shaw to Sing "Elijah."

Alfred D. Shaw has been engaged to sing the tenor solos in the performance of Mendelssohn's "Elijah," which is to be given at Plainfield, N. J., on April 22. Mr. Shaw's knowledge and experience in oratorio work cause him to be in frequent demand for such concerts.

#### Kutscherra's Song Recital.

Elise Kutscherra, the operatic soprano, will give a song recital in the ballroom of the Hotel Claridge, New York, on Friday afternoon, April 23, at four o'clock. She will be assisted by Richard Epstein at the piano.

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## MUSIC OF THE WEEK.

### NEW YORK.

#### APRIL.

Wed. 14. Eve.—"IRIS." Metropolitan Opera House.

Thurs. 15. Aft.—MARGARET HUSTON and GEORGE COPELAND. Aeolian Hall.

Thurs. 15. Eve.—ILLUMINATO MISERENDINO. Aeolian Hall.

Thurs. 15. Eve.—"TROVATORE." Metropolitan Opera House.

Fri. 16. Eve.—"FIDELIO." Metropolitan Opera House.

Sat. 17. Aft.—RUBINSTEIN CLUB. Waldorf-Astoria.

Sat. 17. Aft.—SEMBRICH, GLUCK, HOFMANN, ZIMBALIST. Carnegie Hall.

Sat. 17. Aft.—"L'ORACOLO" and "BOHEME." Metropolitan Opera House.

Sat. 17. Eve.—"GIOCONDA." Metropolitan Opera House.

Sun. 18. Aft.—HAROLD BAUER and OSSIP GABRILOWITSCH. Aeolian Hall.

Sun. 18. Eve.—GRACE BREEN. Aeolian Hall.

Sun. 18. Eve.—TOSCANINI CONCERT. Metropolitan Opera House.

Mon. 19. Aft.—TOM DORSON. Punch and Judy Theatre.

Mon. 19. Aft.—ROSS DAVID PUPILS' CONCERT. Bandbox Theatre.

Mon. 19. Eve.—DAVID BISPHAM. Brooklyn Academy.

Mon. 19. Eve.—"IRIS." Metropolitan Opera House.

Tues. 20. Eve.—RUBINSTEIN CLUB. Waldorf-Astoria.

Wed. 21. Eve.—MOZART SOCIETY. Hotel Astor.



## Ornstein's Ultra-Modernism and Expert Pianism.

Leo Ornstein is one of the commanding contemporary figures of musical evolution. Together with Schönberg and Stravinsky he has taken up his position at the extreme outposts of ultra modern musical advancement and as the exponent of a system of unparalleled originality and boldness of procedure outdistances even these two formidable innovators. His compositions and theories, whether or not they have achieved widespread acceptance, have stimulated violent debate both in Europe and America and been duly championed and upheld by certain leading musical spirits of the time. Within a short period the young man appears to have opened up entirely new vistas for future exploration with all the determination and audacity characteristic of genius. The opposition aroused by certain traits of his compositions serves but further to attest his individuality and the novelty of his artistic message.

As a pianist, Mr. Ornstein has been favorably known here for something like five years. He may thus be said to have established himself in America even before developing those creative idiosyncrasies whereupon his reputation is coming to be more and more largely based. Then, as since, his piano performances indelibly impressed all discriminating hearers by reason of their extraordinary vital energy, their disclosures of unusual intellectual gifts, musical understanding and arresting qualities of temperament. But though today he is an ideally equipped interpreter of his own strange and gripping music and that of his foremost pathbreaking colleagues—the most of which demand a new and highly specialized technic and treatment—his gifts are many sided and his versatility enables him at need to perform the standard works of the pianist's repertoire with unquestionable eloquence and charm and full deference to their native spirit.

Leo Ornstein was born in 1895 near Odessa, Russia. At a very early age he gave evidence of unusual musical gifts, though through the good sense of his parents he was never exploited as an infant prodigy. Talent for composition went hand in hand with his pianistic ability and, lest it be assumed that his present revolutionary propensities are grounded in a lack of thorough training in the technic of composition, it may be recorded that his education along the conventionally prescribed lines was very thorough, to which fact a number of works written before he had seen a new light, bear irrefutable witness. Only about three years ago did the strange new impulse begin to manifest itself in the young man and his efforts along these novel paths were evolved in New York. They manifested traits similar to those characterizing the music of Schönberg and Stravinsky as if through some mysterious community of spirit—for Mr. Ornstein was quite unacquainted with their work. Out of the first arose new harmonies, which revealed themselves to him through his "Dwarf Suite."

Obtaining gradually a surer grasp on his means he wrote the "Wild Man's Dance" and the number of other works, including the "Impressions of Notre Dame," which, though they defer to a logic of their own, are written quite independently of customary conventions. In all of this music he has sought primarily to convey emotions in the sounds into which his superconsciousness has translated them. For him music, like poetry, is intended to be felt, not analyzed and his writings are quintessentially subjective. Intellectually approached they do not, however, present any insurmountable problems and listened to sympathetically they readily clarify themselves. Mr. Ornstein's performances of his "Impressions of Notre Dame" and his "Anger" and his "Joy" in New York have afforded further opportunity to judge of their very real significance. The

young pianist's next tour will be under the management of M. H. Hanson.

## Dudley Buck—A Master Who Obtains Results.

A look into the busy studio of Dudley Buck is always an interesting moment, for one is sure to find that master obtaining results, and little wonder, for Mr. Buck has the real teacher's gift, which, added to a remarkable personality and great magnetism, has made him one of New York's foremost voice instructors.

One of Mr. Buck's marked characteristics is his honesty, and one may be certain of receiving in his studio a true and impartial diagnosis of one's voice and general chances for making a successful career. His knowledge of scientific tone building has brought many well known singers through grave difficulties, due to a lack of thorough understanding of the fundamentals of voice production. Mr. Buck always gives great attention to this most vital, but, alas, frequently slighted branch of singing, and therefore the beginner receives quite as careful attention as does the singer studying opera, oratorio, recital or concert with him.

It is seldom that a man has such opportunities as those that have been accorded to Dudley Buck. Born in the family of one of America's greatest musicians, his musical education may be said to have started in his infancy and rounded out by many years of European study under such eminent masters as Vannuccini, Bouhy, Stock-

hausen, Randegger, Shakespeare and De Reszke.

On the completion of his studies Mr. Buck spent five years singing in opera, oratorio and concert, both in Europe and America, so that he possesses the practical knowledge of what is necessary to make a successful artist in these several fields of music. Mr. Buck encourages his pupils to come to the studio to hear other lessons than their own—a privilege which is of great benefit to the young students, especially as it gives them the opportunity of listening to the great works of the masters performed by advanced pupils and professional artists. For it is Mr. Buck's purpose not only to make his pupils good singers, but to make well rounded musicians of them as well.

## Freer's Songs Sung.

Lorraine Decker Campbell, soprano, a pupil of Charles W. Clark, was the vocalist at a recital given March 19 at the Bush Conservatory, Chicago, Ill., when, among other songs, she sang Eleanor Everest Freer's "To a Painter" and "To a Dreamer." The fine voice of the singer and her evident appreciation of the Freer music made her singing most enjoyable. These Freer songs are the work of a composer who was herself a singer of reputation, playing the piano with virtuosa technic, thus enabling her to write entirely singable and playable music. The late Oliver Ditson had the highest appreciation of her, and it is a fact that the Ditson house published her first composition, a little polka, written when she was a school girl, Eleanor Everest, of Philadelphia.



LEO ORNSTEIN.



GERMAINE SCHNITZER.

## PIANOS IN PARIS

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## Constance Purdy's Engagements.

Constance Purdy, the contralto, whose specialty is Russian songs, has been interested in the plans for the Russian bazaar, at which she will appear in Russian costume. It is probable that she will sing some of her Russian songs, her long residence in the "land of the Czar" having made her thoroughly familiar with these quaint and unusual melodies.

On April 24 Miss Purdy is to be guest of honor at the annual music day of the Women's Press Club, which is to be held at the Waldorf-Astoria, New York. Miss Purdy will speak on the subject of Russian music, and will also give a short program as an illustration.

Among the attractions of the Women's Music Club of Columbus, Ohio, for next season will be Miss Purdy. Other artists, including Frieda Hempel, Antonio Scotti, Maud Powell, Julia Culp and Fritz Kreisler will appear.

## Music for the Masses.

(From Puck.)

On the occasion of the recent opening in New York of a hotel for the exclusive use of hoboes, the latter themselves selected as an inaugural musical program the following (see newspaper files for verification):

Humoresque .....Dvorak  
Death and the Maiden.....Schubert  
C minor quartet, op. 18, No. 4.....Beethoven  
Kaiser Quartet .....Haydn

On the occasion of the recent opening in New York of a little theatre for the exclusive use of the well to do, the latter themselves (backers of the institution) selected as an inaugural musical program the following (see playbill for verification):

Old Folks Rag.....Sweetman  
Siamese Patrol.....Paul Lincke  
You for Me and Me for You.....Von Tilzer  
The Girl from Utah.....Kern

Moral: It's no fun being a hobo.

## Bernthaler's Busy Season.

Carl Bernthaler, conductor, pianist and accompanist, is at present acting as accompanist for Evan Williams, the tenor, among his appearances being April 8 at Harrisburg, Pa.; April 10 at Proctor, Mass.; April 12, Philadelphia; April 13, Rome, N. Y.; April 14, Flushing, N. Y.; April 15 he accompanies Emma Loeffler at her recital in Carnegie Hall, Pittsburgh; April 16 he will again assist Mr. Williams at Toledo, Ohio; April 20 at Ilion, N. Y.; April 21 at Ash-tabula, Ohio, as accompanist for Christine Miller, and on April 29 at the concert of the Apollo Club of Pittsburgh.

On April 7 the Bernthaler Festival Orchestra, which Mr. Bernthaler conducts, gave a concert in Blairsville,

Pa., the soloists being Zoe Fulton, contralto, and Bess Hammond Hite, pianist.

## Mme. Schnitzer Resting.

Germaine Schnitzer believes that week end rests, motor-ing and otherwise, are very beneficial to successful keyboard dexterity. The pianist is shown "relaxing" in the accompanying recent snapshot.

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## BOSTON PUBLISHING HOUSE ENTERTAINS MEMBERS OF PRESS.

**Musical Courier Representative Deeply Impressed with Splendid Plant and Organization of the Oliver Ditson Company—Local Press Representatives Taken on Tour of Inspection of Big Institution and Afterwards Entertained at Dinner—Aborn English Opera Company Presenting Repertoire—Korngold's "Sinfonietta" Delights Symphony Patrons—Handel and Haydn Society Heard in "The Creation."**

1111 Boylston Street,  
Boston, Mass., April 9, 1915.

The MUSICAL COURIER Boston representative had the pleasure of being included in a party of local press members, who, as guests of the Oliver Ditson Company, were taken on a tour of inspection through this publisher's printing office and general store rooms that occupy practically all of the company's five story building on Stanhope street, Boston. This tour was made on Monday afternoon of this week. This visit for the "boys of the press" had been arranged as a sort of entr'acte to the dinner with the Ditson "Get Together Club," which was served at the Boston City Club in the evening of the same day. The tour through the store rooms and printing office was extremely interesting and would be a novel experience to any musician who has not already seen the plant, for to get an inside view of the remarkable workings of this world renowned publishing house is highly instructive and fascinating. Throughout the composition department many features would undoubtedly make their strong appeal to the musician. Here one finds that the composers (for such they are really called) hearken not so much to their melodic inspirations, but extend their artistic efforts toward attractive color schemes in inks; to the art of engraving and embossing, and to all the varied science of art in type. System reigns supreme in the store rooms, and in the big vault where plates for every publication made since the firm was founded are carefully tabulated and filed away. Any one of these can be located without a minute's delay when there happens to be a demand for another edition of the selection in question to be run off.

Continuing the journey through some of the other floors, one found enormous stocks of small musical instruments of practically every description known to the present day musical world and then, the different repair shops for the various families of these instruments, and finally, the ever busy shipping and receiving department which, at a glance, would unhesitatingly convince one that America must be an extremely musical nation after all. It was a bit of life that has a direct bearing on our musical activity, and a phase of it that not many of us have stopped to think about, nevertheless it is powerfully deserving, for where would our musicians of today be if the publishers' realm of activity had never been created or discovered?

The dinner festivities at the City Club proved to be all that the most exacting could have wished for them, and the principal behind the "Get Together Club" is surely succeeding admirably. A short musical program had been arranged for the evening, and herein Bernard Ferguson, baritone, stood forth in shining light. His singing of the "Prologue," from "Pagliacci," brought out a vigorous demand for an encore which was granted. Other numbers to follow included "Song of Joy," Doudy; "You My Dear," Gallup; "The Night Has a Thousand Eyes," Fisher; and "Heart of Hearts," Manney.

In the make-up of the balance of the entertainment, Peter Modalia with his eccentric accomplishments on the piano, W. G. Richards and his funny stories, and the Leo Feist

Trio, demonstrating their own songs, helped make the evening a big success. Edward Cragin, general manager of the Oliver Ditson Company and active manager of the New York branch, was present and in an address told the men of the splendid success made by the company during the present season, congratulated them for their share in it, and wished every one of them good luck and a continuation of their success throughout the coming year.

### ABORN ENGLISH OPERA COMPANY.

The Aborn English Opera Company opened at the Boston Theatre on Monday night of this week in repertoire that had been chosen by popular vote. "Aida," heard on the opening night and for the first half of the week, was the public's first choice, with "Madame Butterfly," a strong second. The performance on Monday night was excellent and if the Messrs. Aborn continue to put on such well presented opera, their sojourn in this city may extend easily to many weeks. Morgan Kingston, the Welsh tenor, formerly of the Century Opera Company, was featured in the opening performance as guest-artist, and won splendid honors. His Radames made a strong appeal, and truly this gifted tenor has made remarkable strides in his art during his two seasons' stay in America. The voice has grown in beauty as well as in adaptability to dramatic roles, and the singer possesses that rare ability of being able to enunciate English so that the audience can understand. Others in the cast included George Shields as the King, Mildred Rogers as Amneris, Alfred Kaufmann as Ramfis, John Graham as Amonasro, and Estelle Wentworth as Aida. Josef Pasternack conducted in an effective manner.

### ALICE NIELSEN IN CONCERT.

Alice Nielsen, the popular soprano, who was prominently identified with the Boston Opera Company during its five successful years in this city, returned on Thursday evening of this week for a concert at Tremont Temple, and sang before an audience of over twenty-five hundred people. Miss Nielsen was assisted by Rodolfo Fornari, baritone, and Emiliano Renaud, pianist. The charming soprano was among real friends and admirers on this evening and everybody seemingly tried his or her best to inform the artist of the fact. The manifold beauties of her voice and her striking personality were in evidence, as usual, and nothing was lacking in the way of artistic finish in her performance. Miss Nielsen sang a group of French songs by Debussy, Duparc and Massenet. Irish ballads followed and were thoroughly enjoyed. An aria from Puccini's "Madame Butterfly" was given with rare good taste, and she more than distinguished herself in the duet from "Don Pasquale," to which the baritone, Fornari, lent his aid. Emiliano Renaud is a French pianist of much talent and his numbers were well received.

### "CREATION" SUNG BY HANDEL AND HAYDN SOCIETY.

Haydn's "Creation" was performed at Symphony Hall last Sunday evening by the Handel and Haydn Society under the direction of Emil Mollenhauer. The "Creation" was particularly appropriate to the season and it made a successful appeal to the public. The performance was in keeping with the commendable work of the society. Grace Bonner Williams, William H. Pagdin and Frederick Martin were the solo singers and they gave their respective parts in a highly satisfying manner. Both Mrs. Williams and Mr. Martin are thoroughly accomplished oratorio singers and the admirable quality of their voices, together with their rare art as interpreters of sacred music, excited admiration from the large audience. The Boston Festival Orchestra assisted in this interesting performance.

Next Sunday evening the first of four concerts by the society in commemoration of the completion of its first century of existence will be given in Symphony Hall. On this occasion Verdi's "Requiem" will be performed with Alma Gluck, Margarete Matzenauer and Messrs. Althouse and Middleton in the solo roles.

### PROFESSIONAL WOMEN'S CLUB'S "SHOW."

The eighth annual "show" of the Professional Women's Club, given Monday afternoon of this week at the Toy Theatre, was well attended and had as its distinctive feature the garden scene from "Faust" in which Bernice Fisher made her initial appearance in Boston as Marguerite. Others in the cast were Jeanette Bell Ellis, as Faust; Abbie Conley, as Mephistopheles; Edith Castle, as Martha, and Clara Barteaux, as Siebel. An orchestra composed of

members of the club gave the orchestral setting to the act and all participants were congratulated heartily for the success of their achievement. Variety was added to the program by a series of entr'acte numbers which included old Scottish songs by Alice Wentworth MacGregor, violin solos by Margarete Whitaker, accompanied by Helene Whitaker, and pianologues by Elsie Phelan Larsen.

### MUSIC LOVERS' CLUB PROGRAM.

Another of the "Music Lovers' Club of Boston" regular morning concerts occurred on Monday, April 5, at Steinert Hall, and as usual was attended by a large and enthusiastic audience. Guy Maier, the talented young pianist of whom frequent mention has been made in these columns, was the musical guest of honor. His playing of the Rachmaninoff G minor prelude, Phillip's "Will-o'-the-Wisp," "Evening in Granada" by Debussy, an intermezzo in octaves by Leschetizky, Weber's "Perpetual Motion," Rubinstein's A minor barcarolle, and a Chopin polonaise won for him a brilliant ovation, to which he responded with various encore numbers.

Two movements from Smetana's trio in G minor were played by Carolyn Belcher, violinist, Charlotte White, cellist, and Gertrude Belcher, pianist. Barbara Werner, violinist, and Mabel Cole, pianist, were heard in the Grieg second sonata in G, and Florence Hale and Robert Seaman gave vocal numbers. The programs heard at these concerts are a bit too lengthy and varied to warrant detailed reviews in these columns, however much this office would like to grant so much. The club is a big spirited organization and its work in this city has accomplished much for the musical welfare of the community.

### BARROWS' PUPILS HEARD AT PROVIDENCE.

A Lenten recital of sacred music by pupils of Harriot Eudora Barrows was given in Providence, R. I., at the Churchill House, April 3. The splendid rendering of the exacting program provided ample enjoyment to all, and as one of the Providence critics put it, "Few artists could have called out so large an audience and only a leader of the highest musical ability and achieved recognition could have presented these pupils with the confidence that they would acceptably rise to the occasion." The critic continued, "Miss Barrows is to be congratulated, not only in the excellence of the individual work of her pupils, but in the choral music as well." The program which featured the two sacred cantatas was as follows:

Lift Thine Eyes (trio from Elijah).....	Mendelssohn
Gertrude McC. Mitchell, Claire Stevens, Eva Tilley.	
Jesu, Jesu, Misereere.....	Nevin
Inez Rogers.	
The Cross.....	Harriet Ware
Alice Ward-Horton.	
I Waited for the Lord (duet from Hymn of Praise).....	Mendelssohn
Marguerite Watson, Hope Heyworth.	
Mary Magdalene.....	Vincent d'Indy
Cantata for women's voices with solo by	
Geneva Holmes Jefferds.	
Sancta Maria.....	Faure
Minnette Sutherland.	
He Was Despised (from the Messiah).....	Handel
Claudia Rhea Fournier.	
Gallia.....	Gounod
Motet for women's voices with solo by	
Eva Gifford.	

The following pupils were heard in the chorus: Gladys Alden, Melissa Budlong, Deborah Barus, Evelyn Booth, Hester Bennett, Sophie Eddy, Eva Gifford, Idella Hathaway, Ruth Horton, Hope Heyworth, Geneva Jefferds, Zoa Leighton, Esther Monast, Emma Norfolk, May Parker, Edith Pickles, Elizabeth Slattery, Minnette Sutherland, Leila Tucker, Eva Tilley, Ethel Waters, Marguerite Watson, Mrs. Ward-Horton, Mrs. Atwell-Hill,

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The songs have in them a wealth of feeling that makes them worthy of the best artists.—Musical Courier.

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Inez Rogers, Mrs. William Huntoon, Mrs. Frederic Howe, Mrs. William Barton, Claire Stevens, Gertrude Mitchell, Mrs. R. Gibbs and Claudia Fournier.

#### HARRIET STERLING HEMENWAY'S RECITAL.

Harriet Sterling Hemenway, another of Boston's prominent vocalists and teachers, was heard in a song recital at Steinert Hall on Thursday evening, April 8. Mrs. Hemenway possesses a voice of very good quality, and she undoubtedly is a sincere student. Her program showed excellent taste in selection and tended to display nicely the versatility of the singer. The group of English songs was the most effective by far, as the soloist's diction in the foreign languages was questionable. Enthusiasm ran warm throughout the evening and the artist received many floral gifts from her admirers. The program was as follows: "Wonnervoller Mai," Gluck; "Verdi Prati," Handel; recitative and aria from "Semiramide," Rossini; "Immer leiser wird mein Schlummer," Brahms; "Traume," Wagner; "Schmerzen," Wagner; "Psyche," Paladilhe; "A des Oiseaus," Hue; "Apres un Reve," Fauré; "Mandoline," Debussy; "Mein Schatzlein," Reger; "Nacht und Traume," Schubert; "Beim Schneewetter," Reger; "O süsse Mutter," Hugo Wolf; "Tis Springtime on the Eastern Hills," Whelpley; "Wind Song," Rogers; "Dinna Ask Me," Hascall; "Lullaby," Scott; "Children's Songs," Mrs. H. H. A. Beach; "To a Messenger," La Forge.

#### BOSTON SYMPHONY CONCERTS.

The twentieth pair of concerts by the Boston Symphony Orchestra were held in Symphony Hall on Friday afternoon and Saturday night of this week. Erich Korngold's "Sinfonietta" for full orchestra was on these programs for the first time in Boston, and its performance has created new enthusiasm for the young composer. This youthful writer fascinates his audience with his "Sinfonietta," and one continues to marvel at his remarkable resources in modern orchestration. This work is powerful at times and is not without original themes that impress on the strength of their real beauty. The lavishness of his imagination supplies the orchestra with nearly all the demands that could possibly be made on it. The players responded finely to Dr. Muck's suggestions of interpretation. The Korngold work was especially well received by the audience.

The soloist for these concerts, Leonard Borwick, was heard to splendid advantage in the Beethoven E flat piano concerto, which he performed with superb musicianship, brilliant technic and warm, sympathetic tone.

For the final number of the programs Sinigaglia's overture to Goldoni's comedy, "Le Baruffe Chiozzote," was given effectively.

#### RAMON BLANCHART'S ACTIVITIES.

Ramon Blanchart, the eminent Spanish baritone and well known to our local operatic and teaching world, will sing in a concert to be given in Symphony Hall on the evening of April 18. On the following evening, in Jordan Hall, he will introduce to the public a group of his pupils in the second act of the opera "Faust." Of particular interest on this occasion will be the debut, in the cast, of Mr. Blanchart's youngest daughter, Salome Blanchart, as Marguerite. Miss Blanchart is but sixteen years of age, and is known to possess remarkable vocal abilities. Her training has been exclusively done by Mr. Blanchart, and this to a large extent may account for the young lady's splendid progress. In the cast for this performance will be Bula Shull, as Martha; Siebel, Erminde Blanchart; Sergei Adams, as Faust, and Mr. Blanchart himself in the role of Mephistopheles.

#### NOTES.

Hazel Henry, a local soprano, whose debut at the Namur Opera House, Belgium, was canceled on account of the war, and Helene Tardivell, a young pianist, who returned from Paris last summer after having studied there with Philipp, gave a joint concert in Memorial Hall, Winston-Salem, N. C., on the evening of April 8. Both these prominent young Boston artists are receiving wide attention in the South, and they are to be congratulated on the success they are achieving. Miss Tardivell

will appear at one of the Rubinstein Club's musicales during the coming season.

Emily Selinger, the well known artist and writer, of Boston, has lately written a beautiful lyric poem, "A Night in June," which has been very effectively set to music by Max Herzberg, of New York. The piece will make an attractive encore number. A negro lullaby, "Silver Moon," by Mrs. Selinger and composed by Hallet Gilberté, of New York, will soon be published, and gives fair promise of becoming as much of a success as her beautiful poem, "Two Roses," to which music was also written by Mr. Gilberté.

VICTOR WINTON.

#### DEATH OF FRANKLIN HOLDING.

Gifted Young American Violinist Passes Away Suddenly at Providence—Was with Nordica on Her Last, Ill-Fated Trip.

Franklin Holding, the American violinist, died suddenly at the home of his sister, Ada Holding Miller, in Providence, R. I., on Saturday morning, April 3. Acute Bright's disease was the cause of his untimely demise.

Mr. Holding was born in Fall River, Mass., June 14, 1886. While he was still a small boy, his parents removed to Lewiston, Me., where his boyhood years were spent and where his father and mother still reside. He was a youthful violin prodigy, appearing in public when he was still so small that his instrument seemed too big for him to handle. His first teacher was Dorothy Hoyle, of Fall River, and after he went to Lewiston to live he studied with Otto Clotilda de Scheda, finally becoming a pupil of Charles M. Loeffler, assistant concert master of the Boston Symphony Orchestra. After a number of years spent in study



FRANKLIN HOLDING.

in and around Boston, Mr. Holding went to Prague to become a student under Sevcik. Upon his return from Europe he opened a studio in Lewiston, and in addition to his duties as a teacher appeared at numerous concerts and recitals.

In the early years of the Maine Music Festivals Mr. Holding attracted attention as the youngest member of the Maine Symphony Orchestra. Later he was a soloist at the Maine Festival. He next studied under Anton Witek, concertmaster of the Boston Symphony Orchestra, following that teacher to Europe in the summer to pursue his studies uninterrupted. Again returning to America, he filled numerous concert engagements, finally attracting the attention of Lillian Nordica, who engaged him to accompany her on the ill-fated trip around the world. The shipwreck and its attendant horrors, as well as the sad ending of this trip which opened so brightly, had its effect upon Mr. Holding, and he spent the summer of 1914 in Lewiston recuperating. This past winter he spent in Providence, where he has been teaching and filling an occasional concert engagement. Next month he was to have accompanied Alice Neilsen on a six months' tour of the South and West.

In addition to his father and mother and his sister, Mrs. Miller, Mr. Holding is survived by a brother, Robert Holding.

Hewitt—He always sings at his work.

Jewett—What is his business?

Hewitt—He is in a grand opera company.—New York Times.

#### CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS.

##### Marion Bauer

Youth Comes Dancing.....Julia Heinrich, New York  
Only of Thee and Me.....Elena Gerhardt, New York  
Only of Thee and Me.....Lila Robeson, New York  
Only of Thee and Me.....A. Ruth Heckman, New York  
Only of Thee and Me.....Emmet Conroy, New York  
Send Me a Dream.....Chrystal Brown, New York  
The Millwheel.....Elena Gerhardt, New York  
Nocturne.....Andrea Sarto  
A Little Lane.....Nevada Van der Veer, New York  
Star Trysts.....Marcella Craft, Hamilton, Ont.  
Star Trysts.....Florence Macbeth, Chicago  
Star Trysts.....Mrs. Frank King Clark, New York

##### Mrs. H. H. A. Beach

Ah, Love, but a Day!.....Julia Heinrich, New York  
Ah, Love, but a Day!.....Gail Gardner, New York  
Ah, Love, but a Day!.....Winifred Catchpole, London, Eng.  
June.....Elena Gerhardt, New York  
June.....Arthur Herschmann, New York  
Shena Van.....Myrna Sharlow, New York  
The Year's at the Spring.....Marcella Craft, Columbus  
The Year's at the Spring.....Cecilia Joachim, Newark  
Ecstasy.....Myrna Sharlow, Detroit

##### Gena Branscombe

The Morning Wind.....Muri Sundelius, Brockton  
The Morning Wind.....Hazel Huntley, Northampton, Mass.  
The Morning Wind.....Ella B. Glenn, London, Eng.  
The Morning Wind.....Kathleen Lawler, New York  
The Morning Wind.....Edna Dunham, Providence  
Happiness.....Marie Stapleton Murray, New York  
Happiness.....Edna Dunham, Providence  
Happiness.....Ethelynde Smith  
A Lovely Maiden Roaming.....Edna Dunham, Providence  
In Arcady by Moonlight.....Hugh Schussler, Providence  
I Send My Heart Up to Thee.....Hugh Schussler, Providence  
Krishna.....Henri La Bonte, Syracuse

##### G. W. Chadwick

Before the Dawn.....John Young, New York  
The Danza.....Julia Webb, New York  
The Danza.....La Verne McCrum, Boise, Ida.  
O, Let Night Speak.....George Mitchell, Boston  
O, Let Night Speak.....Anna Morris, Clearfield, Pa.  
Thou Art So Like a Flower.....Edna van Artsdalen, Trenton, N. J.

##### S. Coleridge-Taylor

Life and Death.....John T. McCormack, New York  
Life and Death.....Florence Hinkle, New York  
Life and Death.....Marie Sundelius, Brockton  
Life and Death.....Mildred Potter, Newark  
Life and Death.....Hazel Huntley, Pittsfield  
Life and Death.....Mabel Robinson, Brooklyn

##### Mabel W. Daniels

Daybreak.....William Simmons, New York  
Daybreak.....Ethelynde Smith  
Villa of Dreams.....William Simmons, New York  
The Call of Spring.....Abigail M. Raymer, Chicago  
The Desolate City (ballade for baritone),  
William Simmons, New York

##### Arthur Foote

An Irish Folksong.....Mme. Schumann-Heink, Springfield, Ill.  
I'm Wearing Awa'.....Christine Miller, Lynchburg, Va.  
I'm Wearing Awa'.....Cyril Wimpenny, Trenton, N. J.  
The Nightingale Has a Lyre of Gold.....Eva Emmet Wycoff  
If Love Were What the Rose Is.....Ella B. Glenn, London, Eng.  
I Am the Moth of the Night.....Mabel Robinson, Brooklyn  
Song from the Persian (soprano and alto),  
Monica G. Stults and W. A. Stults, Evanston

The Night Has a Thousand Eyes.....Cyril Wimpenny, Trenton, N. J.

##### Rudolph Ganz.

Rise, O Star!.....John McCormack, New York  
Love and Song.....John McCormack, New York

##### G. A. Grant-Schaefer

Young Colin.....Christine Miller, Lynchburg, Va.  
For the Sake o' Somebody.....Christine Miller, Bluffton, Ohio  
The Sea.....Eva Emmet Wycoff  
The Sea.....Adelaide Lewis, Evanston  
The Eagle.....A. L. Buttikofer, Warren, Ohio  
The Eagle.....Robert C. Long, Evanston

##### Bruno Huß

Invictus.....William Simmons, Peekskill, N. Y.  
Invictus.....George Mitchell, Boston  
Invictus.....Raoul S. Bonanno, St. Louis  
Invictus.....Walter Vogel, New York  
How Many Thousand Years Ago.....George Mitchell, Boston  
Unfearing.....Carl Rupprecht, New York  
Eldorado.....Walter Mills, Brooklyn

##### Mary Turner Salter

The Sweet o' the Year.....Edwin Morrison, Columbus  
The Sweet o' the Year.....Cora A. Hulbert, Chicago  
The Sweet o' the Year.....Edna van Artsdalen, Trenton, N. J.

##### Ward-Stephens

Summer-time.....Florence Hinkle, Lynchburg, Va.  
Summer-time.....Ethelynde Smith, Mt. Holly, N. J.  
Separation.....Christine Miller, Faribault, Minn.  
Separation.....Horatio Connell, Cincinnati  
Be Ye in Love with April-tide?.....Christine Miller, Vinton, Ia.  
You and I.....Mme. Buckhout, New York  
(Advertisement.)

ADELAIDE



**SOPRANO**

Unanimous praise from 14 New York City papers after recital of Jan. 11, 1915, at Aeolian Hall. Booklet of Criticisms from her personal representative, John H. Livingston, Jr., 389 Fifth Avenue, or  
CHARLES L. WAGNER, 1451 BROADWAY, NEW YORK CITY

FISCHER



## GRAND OPERA IN NEW YORK.

Wagner and Humperdinck Represented During a Week of Varied Bills—Mascagni's "Iris" Heard Again—"Madame Butterfly" in Brooklyn.



### METROPOLITAN OPERA HOUSE.

"Trovatore," April 5.

Giovanni Martinelli carried off signal honors as Manrico, acting the role with convincing romantic fervor and singing with prodigious voice expenditure, controlled, however, by understanding and art. He scored tremendously with the audience. Emmy Destinn was an earnest and musical Leonora. Margarete Ober did a remarkable Azucena interpretation, informed with rare dramatic force and sung with the employment of unusual vocal skill. Pasquale Amato's Conte di Luna is too familiar to need extended comment. He has made the part one of the chief baritone achievements at the Metropolitan. Arturo Toscanini conducted.

"Meistersinger," April 7.

Wagner's score, abounding in spontaneous melody, philosophy and drollery entertained a large audience last Wednesday evening at the Metropolitan. Frieda Hempel satisfies both the eye and ear as Eva, her voice of rare loveliness being heard to advantage, especially in the second act and in the third act quintet. Johannes Sembach is a dignified Walther, his sympathetic and polished vocal art being thoroughly suited to the part. Sembach's delivery of the "Prize Song" constitutes one of the outstanding features of the performance. The splendid baritone voice of Hermann Weil makes eloquent appeal through the warmly colored measures allotted to Hans Sachs. Carl Braun's voluminous and intelligently controlled bass voice and stately bearing are revealed to advantage in the role of Pogner. Otto Goritz gave his familiar delineation of the scholastic Beckmesser. Albert Reiss as David, and Marie Mattfeld as Magdelene demonstrated the fact that minor roles can be made important when in such competent hands. Others in the cast were Carl Schlegel, Max Bloch, Julius Bayer, Pietro Audisio, Charles Garden, Robert Leonhardt, Paolo Ananian, Albert Pellaton, Adolf Fuhrmann.

Arturo Toscanini, conductor, brought out in cameo relief all the melodic beauties and poetic atmosphere of this popular music.

"Walküre," April 8.

A novelty in the "Walküre" representation was Mme. Matzenauer's Brünnhilde. Although that artist has appeared here previously in the role, she does not do so often, and therefore the audience felt itself particularly favored last Thursday evening. Mme. Matzenauer does a vital, impulsive Brünnhilde, full of the fire of youth and of the sense of her own power, and yet leavened with obvious sympathy and appealing womanliness. Her singing

had volume, quality and musical direction. She pleased her hearers immeasurably.

Melanie Kurt, an artist of admirable poise and vocal attainments, repeated her lovely Sieglinde reading effectively; Margarete Ober was the authoritative and keenly intelligent Fricka; Carl Braun presented again his finished and very moving portrayal of Wotan; Basil Ruysdael was compellingly intense as Hunding, wonderful in makeup; Jacques Urlus once more delighted his listeners with his warm blooded acting and truly lyrical singing. Alfred Hertz's conducting was far from perfect, numerous ragged bits marring the performance orchestrally.

"Hansel and Gretel," April 9 (Matinee).

A splendid matinee of Humperdinck's fairy opera, followed by ballet divertissements, drew many children to the opera house and they enjoyed to the full the splendid performance given by the usual cast, Marie Mattfeld, Elisabeth Schumann, Albert Reiss, Lila Robeson, Sophie Braslau, Mabel Garrison, Carl Schlegel (Peter). Richard Hageman conducted.

"Iris," April 9 (Evening).

A repetition of Mascagni's opera strengthened the former opinion of connoisseurs that while the orchestration is picturesque, the melodic writing fairly fluent, and score arresting in spots, the work as a whole lacks distinctive style, definite musical direction and dramatic cohesion. The libretto is hopelessly inadequate, even though some of the separate episodes are respectively atmospheric and moving.

Lucrezia Bori is beautiful to look at as Iris and sings her strains with fine effect, especially the opening number and her repulse of Osaka in the second act. That worthy, as impersonated by Luca Botta, wins the ear with singing particularly rich in timbre and refined in application. He has made a deep study of the character and gives a fascinating semblance of the pampered Japanese voluptuary.

Antonio Scotti is as sinister as could be desired in the part of the procurer Kyoto, and Adamo Didur gives a gripping delineation of Iris' blind old father. His discovery of her abduction and the start of his quest to find her were done with deep emotional participation.

Arturo Toscanini conducted with zeal. The stage settings, lighting and costumes again deserve warm praise for their harmony in design and color.

"L'Amore del Tre Re," April 10 (Matinee).

Lucrezia Bori always is an artistic joy as Fiora and her work in that role continues to be the high watermark of her

operatic achievements here. Adamo Didur, as ever, conquered the audience with his thrilling histrionism as Archibaldo. Pasquale Amato sang with beautiful bel canto observance as Manfredo. Edoardo Ferrari-Fontana was an Avito of uncommonly poetical organization. His love making had all the cavalierly graces and yet it reflected convincing passion. He sang the music with silvery tonal hue and extreme sincerity of expression. Arturo Toscanini conducted.

"Madame Butterfly," April 10 (Evening).

A popular priced performance engaged the services of Geraldine Farrar, Rita Fornia, Riccardo Martin, Riccardo Tegani, etc. Giorgio Polacco conducted. Aside from the last named fact, the outstanding features of the evening were the Farrar charm, the Martin well considered acting and decidedly stirring vocalism as Pinkerton, and the Tegani intelligent voice manipulation as Sharpless.

### Sunday Opera Concert.

At the Metropolitan Sabbath concert of April 11, the audience was delighted with Mabel Garrison's skillful and mellifluous warbling in Strauss' vocal waltz, "Voce di Primavera" and David's "La Perle du Brésil." Success was won also by Pasquale Amato, for his admirable delivery of the cavatina from "Barber of Seville" and a "Ballo" aria, and by Melanie Kurt, for the stirring manner in which she rendered "Tristan and Isolde" and "Tannhäuser" numbers.

The orchestra played the "Meistersinger" overture, a prelude and berceuse by Järnefelt, Brahms' Hungarian dance, No. 6; the Rimsky-Korsakoff "Capriccio Español" and Saint-Saëns' "Marche Heroïque."

### BROOKLYN ACADEMY.

"Madame Butterfly," April 6.

Geraldine Farrar's wonderfully attractive delineation of the character of Cio-Cio-San in Puccini's "Madame Butterfly" delighted the large audience which filled the Brooklyn Academy on Tuesday evening, April 6. Luca Botta, as Pinkerton, had ample opportunity to display his histrionic ability and the rare beauty of his voice. The duet between Miss Farrar and Mr. Botta at the end of the first act was sung splendidly, and elicited hearty applause from the delighted audience. Rita Fornia, as usual, was cast as Suzuki, singing and acting this part in a most satisfactory manner. Riccardo Tegani was Sharpless, Minnie Egner was Kate Pinkerton, Angelo Bada was Goro, and the remainder of the cast was in capable hands. Giorgio Polacco conducted with his customary mastery and effect.

### U. S. Kerr Pleases.

U. S. Kerr, basso, is constantly receiving new praiseworthy criticisms following engagements which, like former ones, are winning him marked success.

Two press comments are appended and refer to his recent visit in the West:

#### A MUSICAL TREAT.

The St. Paul's Methodist Episcopal Church, South, gave the music lovers of Clarksburg a rare treat in presenting U. S. Kerr, the noted basso-cantante, in song recital at the Robinson Grand last evening. Mr. Kerr is an artist whose equal has perhaps never appeared in this city. His voice is magnificent and the large and appreciative audience gave the singer spontaneous and generous applause throughout the entire program, which lasted more than an hour.

Among the numbers that deserve special mention are "The Ballad of Trees and the Master," by Chadwick; Handel's "Furibondo Spiritu Vento," "Die Ehre Gotter," by Beethoven, and "Rolling Down to Rio." Mr. Kerr has a wonderful personality and the music loving public will gladly welcome his return to Clarksburg.

A large audience was present and the members of the church are duly appreciative of the patronage and interest taken in the affair.—Clarksburg Daily Telegram, April 6, 1915.

#### U. S. KERR MADE GREAT HIT.

#### NOTED SINGER AT THE GRAND LAST NIGHT.

For the lovers of real classical music, no better opportunity was ever given the people of Fairmont, than the appearance at the Grand Opera House last night of U. S. Kerr, the celebrated singer from New York.

Mr. Kerr has a voice of wonderful power and beauty and his program was made up of numbers from the most

brilliant composers of the day. His piano accompaniments were played by Louise Liederman, of New York.—Fairmont Times, April 7, 1915.



U. S. KERR.

### McCormack Sings Ganz.

A noteworthy feature of John McCormack's tenth recital in Greater New York this season, which was given at Carnegie Hall, April 11, was a group of songs written especially for Mr. McCormack by Rudolph Ganz. These were "Rise, O Star," "Love and Song," "Love's Rhapsody" and "The Sea Hath Its Pearls," the last of which was repeated. These songs, melodious, well made, musicianly and truly lyrical, are suited admirably to Mr. McCormack's style and voice, and both composer and singer were the recipients of prolonged applause. Mr. Ganz at the piano showed himself to be an accompanist par excellence.

Mr. McCormack's opening number was the romanza from Puccini's "Le Villi" ("Torna ai felice de"), which he sang with all the wondrous beauty of tone and clarity of diction for which he is renowned. His second group consisted of Henschel's "Morning Hymn," Wolf's "E'en Little Things," Strauss' "A Friendly Vision" and Liszt's "If I Were King." Particularly well sung was the Wolf composition with its quaint philosophy. For his never failing group of Irish songs he chose "Pastheen Fionn," "Must I Go Bound," the familiar "Ballynure Ballad" and the "Irish Emigrant," which was sung by request. His numerous encores, as usual, consisted of the popular favorites on the McCormack repertoire.

Donald McBeath, violinist, played the romance from the concerto by Wieniawski, the "Meditation" by Cocteau, "Romance" by Reger and "Humoresque," Tor Aulin. Mr. McBeath was obliged to give a number of encores, his thorough musicianship and facile technic having made him a favorite with the McCormack audiences.

Mr. McCormack will give his last concert of the season at Carnegie Hall on Sunday evening, April 25, when his program will be made up of "request" numbers.



## MINNEAPOLIS ORCHESTRA IN FINE "POP" CONCERT.

**Program Delights Audience—Thursday Mus-  
icale Notes—Brahms' "Requiem" Sung  
—General News Items.**

Minneapolis, Minn., April 3, 1915.

A fine program was given at the popular concert, March 28, at the Auditorium, by the Minneapolis Symphony Orchestra. Opening with the "Wedding March" from "A Midsummer Night's Dream," by Mendelssohn, and following this with the overture "Zampa," by Herold, the program started auspiciously. No more enjoyable symphony was ever heard in Minneapolis than the "Rustic Wedding" of Goldmark. Saint-Saëns' "La Jota Aragonesa" is a gay and fascinating work. The program closed with Alfvén's "Drapa," an elaborate poem set to music for the service of mourning following the death of King Oscar of Sweden in 1907. The harp part was played by Henry Williams, who always demonstrates that he is a finished artist. The soloist of the day was Cornelius Van Vliet, cellist, who played Goltermann's concerto in A minor. For beauty of tone, Mr. Van Vliet stands quite unsurpassed and his technic is just as wonderful. He played this difficult work with consummate art. The applause which always greets him is long and most enthusiastic.

### A LECTURE-RECITAL.

Edmond Kraus gave a lecture-recital of rare merit on Hugo Wolf, March 23, at the Unitarian Church. Mr. Kraus sketched graphically the struggle that Wolf made for recognition and the great influence that he had over Humperdinck, in persuading the latter to have his opera "Hansel and Gretel" published (for it was designed for the entertainment of his sister's children). He told how Wagner and later Lilli Lehmann turned Wolf away without taking time to look at his songs. The recitalist explained how impressionable Wolf was when a boy and how he absorbed poetry which later he set to music. Mr. Kraus sang a program of ten songs in a clear tenor voice and with rare musical insight.

### THURSDAY MUSICAL NOTES.

The piano section of the Thursday Musicales met on March 25 for a Chopin program when Elsa Jache and Gertrude Cleophas were heard. This program was supplemented by a meeting held April 1 in the studio when Chopin studies were played as follows: Op. 10, Nos. 2 and 8, Ethel Daugherty; op. 10, Nos. 11 and 12, Marie Ten Broeck; op. 25, Nos. 4 and 12, Ethel Alexander; op. 10, No. 10, and op. 25, No. 5, Edna Moffat; Op. 10, No. 6, Catherine Snook; Op. 10, No. 1, Florence Quenby; Op. 10, No. 5, Sigma Johansen; op. 25 to 8, Eloise Bateman. This is only part of the work these sections of the club are doing. Great praise is due the members and those who help in this educational work.

The last meeting of the organ section of the Thursday Musical Club met at the Kimball Building, March 25. A very interesting program was given by Edwina Wainman, who played Becker's sonata in G minor; Jean Adie, who played two compositions by Fairclough of St. Paul; Mrs. Harry Crandall, who gave the Rogers suite; Marion Austin-Dunn, who played a number by Widor and an impromptu by Miller and one of her own compositions called "Dawn's Awakening," and Lillian Crist and Cora Rickard, who played three numbers for piano and organ.

The student section of the Thursday Musical Club gave its final recital at the home of Mrs. C. W. Gardner (vice-president of the club) on March 24. Mrs. Wilfred Bland gave verbal program notes, Mrs. W. E. Dean played three of MacDowell's compositions, Margaret Zeney sang "My Heart at Thy Sweet Voice," from "Samson and Delilah"; Lillian Briggs sang the "Shadow Song," from "Dinorah"; Mrs. Gunders and Melin played two piano duets, and Alice Linkfield gave two violin numbers, Walter Kramer's "Gavotte" and the No. 6 Brahms Hungarian Dance. Miss Linkfield is a pupil of Ruth Anderson and shows much progress and a talent for careful work.

### BRAHMS' "REQUIEM."

Brahms' "Requiem" was given its first hearing in Minneapolis in the Westminster Church, March 28. Harry Phillips directed and sang the baritone parts; Clara Williams, soprano; Alma J. Porteous, contralto; Walter Mallory, tenor; Clement Campbell, organist, and a chorus of twenty-three voices gave this work a splendid reading. Mr. Phillips is to be especially congratulated on his careful

drilling and instilling into the singers a proper reverence for this work so that the performance was really one long to be remembered.

### CURRENT NOTES OF INTEREST.

The MacPhail Concert Company gave a recital in the St. Lawrence Church, March 27. Assisting this company the church choir sang sacred compositions including polyphonic and chant sketches from the thirteenth century to the present day. William MacPhail, violinist; Margaret MacPhail, accompanist; Henry Williams, harpist of the Minneapolis Symphony Orchestra, and Bertha Maud Pratt, whistler, gave a splendid program on March 24 at the Temple Baptist Church.

Minneapolis is happy in having the Philharmonic Club give a Christmas hearing of "The Messiah," and now the Minnesota College is giving annual performances of the same oratorio about Easter time. March 24, at the Auditorium, was the date this year and a well balanced chorus of 300 voices from the college and the Swedish churches of the city sang the choruses very satisfactorily. Esther Osborn was chosen to sing the soprano roles and she is well equipped for such work. Ada Dahlgren sang the contralto role, and Albert Lindquist sang the tenor part. Walter Hawkinson directed the entire work. The organ and a small orchestra gave ample support to the singers.

Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, has returned to the city from Fort Wayne, Ind., where he was left, when the orchestra played in that city, to be operated upon for fulminating appendicitis. He is reported improving but not yet able to assume active duties. He had hoped to be with the orchestra for the last Beethoven concert but the hard journey and subsequent fatigue prevented that. He will, however, return to his chair for the long spring trip.

### NORTHWESTERN CONSERVATORY NOTES.

The junior class in æsthetic dancing had its final lesson of the year on Thursday afternoon in Conservatory Hall. Mrs. Leslie Hall Pinney, the instructor, is not giving the usual exhibition of the work of her department at this time, but will introduce it during the commencement weeks, when a series of Greek dances will be a feature of the yearly May fete at Stanley Hall. Members of Mrs. Pinney's class will also appear in solo and group dances at other events of the commencement weeks of the conservatory and Stanley Hall, when several plays and an operetta are to be staged.

The pupils appearing at the Wednesday Student Hour program of Wednesday, March 24, were: Flossie Hopper,

### Giuseppe Fabbrini Is Active.

Giuseppe Fabbrini, pianist, played Monday evening, April 12, in Kansas City, Mo., under the auspices of Mother Edith's College.

Reviewing the third and last concert of the Minneapolis



GIUSEPPE FABBRINI.

Trio, Victor Nilsson in the Minneapolis Journal expressed his opinion as follows:

"With Cornelius Van Vliet and Giuseppe Fabbrini, Mr. Perrier performed the Beethoven clarinet trio, op. 11.

pupil of Mr. Fullerton; Clara Vollbrecht, pupil of Mr. Beck; Lilly Kingstedt, pupil of Miss Alexander; Earl van Dusen, pupil of Mr. Garns.

On Saturday morning, March 27, Estelle Holbrook, dean of the conservatory, addressed the faculty and students of the school on the subject "Art and the Workaday World." A musical program was given by the Northwestern Trio. The principals of the Minneapolis grade schools were special guests of the occasion.

Christian Erck, of the cello department, and John Beck, of the piano department, are members of the trio which gives a program of chamber music every Sunday evening at the Leamington Hotel.

The regular Wednesday evening musical recital was omitted on March 24 in order that members of the school might attend "The Messiah," given that evening at the Auditorium. Attendance was required of all students of the public school music department who had been unable to attend the concert last Christmas.

Vivian Fisher, 1914 graduate of the piano department, is a member of the Northwestern Trio, which appeared on Saturday, March 27, at the conservatory. The other members of the trio are Joseph Bregmann and James Cruikshank. The trio was assisted by Nina Verna Hammer, soprano. The program included "Poem," by Fibich; "Il Bacio," by Ardit, and "Angel's Serenade," by Braga.

Margaret Zeney, pupil of the public school music department, sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," at the annual meeting of the Student Section of the Thursday Musical, Wednesday afternoon, at the home of Mrs. C. W. Gardner, of Dupont avenue South. Miss Zeney was accompanied by Ethel Martyn.

The second recital of the series planned for the Branch School, which has been opened in the Calhoun Club Building, is to occur on Saturday, April 3, at 4 o'clock. The program will be in two parts, the first by pupils of the Branch School, the second by teachers of piano, violin and expression. This recital is free to the public.

A number of pupils have already enrolled for the two sessions of summer school. The registrar expects the list to exceed that of last year.

The faculty recital for the coming week is to be given by David Patterson, pianist, who will give a program consisting mostly of original compositions. Robert Fullerton, head of the voice department, is to assist. Among his numbers will be songs composed by Mr. Patterson.

The regular Wednesday evening student recital on March 31 is to be given by advanced pupils of Margaret Daugherty. These recitals are free to the public.

RUTH ANDERSON.

"The trio was most charmingly performed with the energy, grace and good humor thought indispensable with its spirit and form. Mr. Perrier rendered his florid part with unflinching skill, while the cello work, of importance especially in the second movement and in the fugato of the variations, was excellently done by Mr. Van Vliet. Mr. Fabbrini, as throughout the evening, played the piano music with the superior smoothness and brilliance that make him, as many think, our foremost local virtuoso on that instrument."

### Serato to Tour America Again.

Arrigo Serato, the Italian violinist, will come to America for his second tour early next fall. Mr. Serato, who had a most successful concert tour this past season, which took him as far as California, had to return to Italy early in February owing to urgent requests to fill his European dates. He will return, however, late in September and will start upon another extended tour, which will cover almost every large city in the States and in Canada.

His manager, Annie Friedberg, has so far booked him for over thirty dates.

### McConnell Vocal Trio in Jersey City.

The McConnell Vocal Trio, assisted by Walter Mills, baritone, gave a concert for the Woman's Club in Jersey City on Monday evening, April 12.

Harriet McConnell, contralto of the McConnell Vocal Trio, will sing at a concert to be given by the Saengerbund in Hartford, Conn., on Thursday, May 13, on which occasion Minnie M. McConnell will be the accompanist.

Seventy thousand dollars is what Caruso is going to get for ten appearances at Buenos Ayres. With the accent on the bonus.

HENRIETTE

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## MUSIC PLAYS IMPORTANT ROLE AT THE PANAMA- PACIFIC EXPOSITION.

**San Francisco Fair Visitors Are Regaled with  
Orchestral, Band and Organ Concerts—  
"Stabat Mater" Sung in Greek Theatre  
at Berkeley—Grand Opera Being  
Arranged at Popular Prices.**

San Francisco, Cal., April 4, 1915.

Visitors during the first six weeks of the Panama-Pacific International Exposition have had a series of musical treats, which undoubtedly have not been surpassed at any previous exposition. The directors have been exceedingly liberal in expending so large a sum for musical entertainment. To give some idea of its magnitude, a general review of the daily schedule of musical events may be of interest.

Festival Hall, with a seating capacity of 3,000, was built for the leading melodic attractions. Here the Exposition Orchestra of eighty musicians has been heard in four Sunday afternoon concerts, two symphony programs, one Wagner and one popular program being given. Sunday evenings at 8.30 o'clock in this hall concerts by the French Band have been given, also several midweek concerts.

Festival Hall contains a large pipe organ of 114 speaking stops. The daily hours for recitals are at 12.30 noon, 4 p. m. and 8.30 p. m. It is safe to say that an average of twelve organ recitals are given here each week. Of these, the greater portion have thus far been rendered by the distinguished virtuoso, Clarence Eddy. Other organists who have been heard were Wallace Sabin, Otto Fleissner, John Doane, Uda Waldrop, Benjamin Moore, Alfred J. Chaplin-Bayley, Annette Stoddard, Archibald Sessions, Ray Hastings, J. Percival Davis, Lewis Eaton and Dr. Bruce Gordon Kingsley.

At Festival Hall Mme. Schumann-Heink gave her wonderful song recital for children only, on March 27. Handel's "Messiah" was also performed here by the Alameda County 1915 Chorus. This afternoon Rossini's "Stabat Mater" will be performed at this hall. Olga Steeb has given a piano recital in Festival Hall recital room. In Festival Hall, as already announced by the MUSICAL COURIER, the Boston Symphony Orchestra will open a season of daily concerts, continuing from May 14 to 26 inclusive, under the direction of Dr. Karl Muck. This famous organization will leave Boston on Sunday afternoon, May 9, in a special train, which is due to reach San Francisco on Thursday morning, May 13.

The Band Concourse has an open air stand, in which the French Band has given from one to two daily concerts under Gabriel Pares; there is also a band stand in the Court of the Universe, where Creatore and his band have given from one to two concerts daily. Old Faithful Inn, during the lunch and dinner hours, has the Exposition Orchestra playing, semiclassical programs. The conductors are Auguste Bosc, of Paris, and Max Bendix, of New York. At the Philippine Pavilion concerts are given by the Philippine Constabulary Band, conducted by Captain Walter Howard Loving. This band and the Exposition Band have played for the various dedication services and conventions. On the pleasure zone uniformed bands are to be found at "Toyland," "101 Ranch," "Japan Beautiful" and at "Selig's Circus." There are also orchestras at the cafes and dance halls.

"STABAT MATER" ON GOOD FRIDAY.

On Good Friday the Greek Theatre at the University of California was the scene of the fifth annual performance of Rossini's "Stabat Mater." An orchestra of sixty-five and a chorus of 250 voices participated. The singers were drawn from the San Francisco Choral Society, the California Treble Clef Club, the Berkeley Oratorio Society and the Wednesday Morning Choral Society of Oakland. The soloists were Johanna Kristoffy, soprano; Lucy van de Mark, contralto; Ralph Errolle, tenor, and Godfrey Price, bass. This affair was produced under the direction of the University Chorus, Paul Steindorff.

GRAND OPERA AT POPULAR PRICES.

Grand opera at popular prices is being arranged by the People's San Francisco Opera Association, to begin on April 12 at Scottish Rite Auditorium. The cast announced includes members of the former Bevani Grand Opera Company, including Johanna Kristoffy, Castellani, De Biese, Errolle, Gallazzi, Guilian, Orperzo, Florian and Alice Gentle. The latter is to open the season in the title role of "Carmen."

### NOTES.

Today the California Glee Club will give its usual Easter concert at the Greek Theatre. At this theatre, last Sunday, Thomas Frederick Freeman gave a program of

his own piano and vocal compositions. He was assisted by Emelie Nelson, soprano.

During the week pupils of Georg Kruger gave a recital at the Central Church Auditorium. The participants were Ethel Denny, Emerita Wright Gillette, Audrey Beer, Shibley Boyes and Florence Jamison. The latter two are studying with Mr. Kruger at the King Conservatory in San Jose. Two contralto solos, sung by Ruth Scott Laidlaw, and the "Faust" fantasia of Liszt, played by Georg Kruger, completed the program.

HENRY B. BAERMAN.

### German Conservatory and College Concerts.

An altogether unusual concert was given by four Sisters of St. Francis and Mercy, students at the New York German Conservatory, at College Hall, New York, April 10, the Sisters uniting in the following program:

Ballade in A flat, for piano.....	Chopin
Sister Beatrice.	
Spring, for soprano.....	Hildach
Sister Teresita.	
March from Athalia, for eight hands.....	Mendelssohn
Sisters Beatrice, Carmelita, Teresita and Liguori.	
Aria from Freischütz.....	Weber
Sister Miriam.	
Bridal Procession, for piano.....	Grieg
Sister Teresita.	
Duet, Ave Maria.....	Saint-Saëns
Sisters Miriam and Teresita.	

Earnest endeavor, united with large achievement, marked their singing and playing, and a large audience heard them with every sign of enjoyment. It is said this is the first time that Sisters of the Roman Catholic Church have been permitted to appear in public, which is surely a sign of the times. Following their numbers a string quartet by Mozart was performed, Elsa Nicolini playing Dohnanyi's "Rhapsodie," and selections from "Zauberflöte" were sung by a quartet of women pupils, assisted by Kurt Rasquin, newly engaged instructor in the vocal department.

Elsa Nicolini gave a piano recital at College Hall, April 9, playing a very ambitious program, including music by Bach, Beethoven, Chopin, Grieg, Balakirew, MacDowell, Dohnanyi and Liszt. She is a postgraduate of the College of Music, and played with much finish and artistic interpretation. A large audience heard her.

April 15 the orchestra class gives a concert at College Hall, playing overtures and accompaniments to piano, violin and vocal numbers; this is indeed quite an ambitious undertaking.

### Margaret Woodrow Wilson in Recital.

Ross David will present his artist pupil, Margaret Woodrow Wilson, daughter of the President, in recital at the Bandbox Theatre, New York, on Monday afternoon, April 19. Her cousin, Mrs. Howe-Cothran, soprano, will also sing a group by American composers. Mrs. Howe-Cothran is also a pupil of Mr. David. They will be assisted by Melville A. Clark, harpist; Carmine Fabrizio, violinist, with Marion David at the piano. The following is the program:

Concerto, Orpheus.....	Oberthur
Miss David and Mr. Clark.	
Gieb mir dein Herz.....	Hermann
Ein Schwan.....	Grieg
Mit einer Wasserlilie.....	Grieg
Die Mainacht.....	Brahms
Miss Wilson.	
Prieselied.....	Wagner
Zapateado.....	Sarasate
Indian Lament.....	Dvorák
Sig. Fabrizio.	
Accompanied by George Wilson.	
Her Love Song.....	Salter
Ecstasy.....	Beach
Irish Folksong.....	Foot
To a Messenger.....	La Forge
Mrs. Howe-Cothran.	
Ave Maria.....	Schubert
Le Nil.....	Leroux
Miss Wilson, with harp and violin.	
Harp solo.....	Selections
Mr. Clark.	
Les Berceaux.....	Faure
Leezie Lindsay.....	Old Scotch
My Lovely Celia.....	Old English
The Year's at the Spring.....	Beach
Miss Wilson.	

### Recital by John Powell.

John Powell, pianist, gave a recital in Aeolian Hall, New York, on Friday afternoon, April 9. His program consisted of Beethoven's A major sonata, op. 2, No. 2, of which Mr. Powell gave a broad and dignified interpretation; the Liszt sonata in B minor, the "Etudes Symphoniques," by Schumann, and the Busoni arrangement of the "Mephisto" waltzes (Liszt). Mr. Powell, who is an American by birth although he has spent much time in study abroad, was well received. He is possessed of a facile technic and interpreted these works with musicianly understanding of their content.

### LATER BALTIMORE NEWS.

114 Hawthorn Road, Roland Park, Baltimore, Md., April 9, 1915.

A very enjoyable song recital was given at the Lyric Monday evening by Percy Hemus, the noted baritone, and his accompanist, Gladys Craven. The much discussed "All America" program as a popular medium is undoubtedly a success. The singer's enunciation is so perfect that every word is understood, and its value heightened by the tone coloring of a beautiful voice. His mezza voce is so exquisite that the songs of a quiet type, such as "Flower Rain," "Deserted" and "Sing Me a Song of a Lad That Is Gone," remain in the memory as the gems of the program; but they cannot eclipse his splendid presentation of "I Am the God Thor," "Invictus," "Pirate Song" and a fine song still in manuscript, dedicated to Mr. Hemus, "Peace, Ye Martyred Ones," by Fay Foster. Miss Craven's work was all that an accompanist should be expected to accomplish, and was no small part of the evening's entertainment.

### ORATORIO SOCIETY.

The Oratorio Society of Baltimore made its only appearance of the season at the Lyric Tuesday night, in "Samson and Delilah," assisted by the Philadelphia Orchestra. A capacity audience welcomed the artists—an unusual event for local offerings, as it seems to require the glamor of a famous foreign name to draw a representative audience here. Director Pache could justifiably be proud of his accomplishments with the society, as the choruses were all splendidly given; with fire or with calm religious effect, as the case might be; with precision of attack, with excellent judgment in dynamic effects; taken all in all, a very superior piece of work. But what splendid assistance was given by the magnificent orchestra! Instead of being a drag and an annoyance to the director, it must have proved an inspiration to him. A city possessing such an orchestra should be able to produce anything that has been written in any field of music.

Of the soloists Mme. Bridewell was disappointing; her voice was absolutely cold, and failed utterly to create the atmosphere of Delilah. George Hamlin, as Samson, was very fine, in the last two acts especially. Earl Cartwright made a magnificent presentation of the dramatic music of the High Priest, deepening the fine impression he made at his last appearance here. Dr. Hugh Schussler sang the parts of Abimelech and the Old Hebrew.

The future of the Oratorio Society is hanging in the balance, owing to lack of an endowment. The strenuous efforts of Mr. Pache and his board of government have kept it going for some years, but it is now put up to the public—if you want it, support it. One can but hope that the public will respond, so that we may have repetitions of Tuesday's excellent program.

### MISS MAAS' RECITAL.

At the Lyceum Theatre, Chestertown, Md., Marguerite Wilson Maas gave a piano recital on Tuesday, March 23. Miss Maas opened her program with Scarlatti's D minor and G minor sonatas, followed by two Brahms' arrangements and a group of compositions by Chopin. Debussy's "Reverie" and Rubinstein's "Valse Caprice," which concluded the program, were much enjoyed. Four works by lesser composers completed her numbers. The program was much enjoyed, the audience applauding the young artist enthusiastically.

D. L. F.

### Mrs. W. E. Bacheller's Students' Recital.

Mrs. W. E. Bacheller, vocal teacher, will give a recital at Chickering Hall, New York, on Friday afternoon, April 23. On this occasion only such artist-pupils will participate whose whole training in tone, diction and interpretation has been almost entirely received under the guidance of Mrs. Bacheller.

The following students will appear: Sara Fuller, soprano; Dorothea Edwards, contralto; Flora de Marco, contralto; Harry Rosedale, tenor, and Max Roselle, baritone.

### N. Y. State Music Teachers' Banquet April 20.

H. Brooks Day, chairman, has issued the following announcement:

BANQUET  
of the  
NEW YORK STATE MUSIC TEACHERS' ASSOCIATION  
Hotel McAlpin, Broadway and Thirty-fourth Street  
Tuesday Evening, April 20  
7 o'clock  
Speakers: Franz Arens, David Bispham  
General Discussion Will Follow. Price per Plate \$1.50.  
Guests will please assemble in the Green Room, 1st Mezzanine Balcony

### The Musicolony Dinner.

On April 20, the tenth Musicolony dinner will be held at the Restaurant Roma, New York. These gatherings of musicians and music lovers, who are interested in Musicolony, are always much enjoyed, an interesting musical program being given in connection with the banquet.



## NEW YORK BREVITIES.

**American Institute Duo Recital—Edward Rechlin, Organist, on April Tour—Art Society Choral Concert—Musical Department Fisk Agency—The Hulsmann Trio—The Nichols Busy—Tollefsen Trio—Notes.**

The duo recital (two pianos) recently given by artist pupils of the American Institute of Applied Music, Kate S. Chittenden, dean, at Carnegie Chamber Music Hall, was repeated at Chickering Hall, April 6. The program, as before performed, was carried out in detail at the repetition, with the exception that Cornelius Estill, pianist, took the place of Elsie Lambe, who was called away by bereavement. There was a very good attendance, and the superior playing and singing which marked the previous performance also characterized this affair.

## EDWARD RECHLIN'S APRIL TOUR.

Edward Rechlin, concert organist, pupil of Guilman and Widor, of Paris, who for some years has been organist and musical director of Immanuel Church, Eighty-eighth street and Lexington avenue, is on a tour which will take him as far west as Denver, Col. The following is a complete schedule of his tour:

April 5, Philadelphia, Pa.  
April 7, Evansville, Ind.  
April 8, Detroit, Mich.  
April 9, Adrian, Mich.  
April 11, Omaha, Neb.  
April 12, Seward, Neb.  
April 13, Lincoln, Neb.  
April 14, Pierce, Neb.  
April 15, Columbus, Neb.  
April 16, Denver, Col.  
April 18, Winfield, Kan.  
April 20, Quincy, Ill.  
April 22, Milwaukee, Wis.  
April 23, Stoughton, Wis.  
April 25, Cleveland, Ohio.  
April 26, St. Joseph, Mich.  
April 27, Columbus, Ind.  
April 28, Hamilton, Ohio.  
April 29, Indianapolis, Ind.  
April 30, Indiana State Music Teachers' Convention—De Pauw University, Greencastle, Ind.

During this tour Mr. Rechlin plays twenty times within a period of twenty-five days.

## ART SOCIETY CHORAL CONCERT.

The first choral concert of the Art Society (100 singers, women's voices), director, J. Christopher Marks, was given at the Hotel Astor, April 7, Harry M. Gilbert at the piano. This is a society of which Mrs. J. Christopher Marks is president. With her usual enterprise and executive ability, Mrs. Marks has gathered approximately 180 singers in this choral organization.

There were crisp interpretation, excellent enunciation and style in everything sung by this society. Dr. Marks' own "Blow, Ye Gentle Breezes," in E major, sung à capella, was especially well given; and the waltz song by Bemberg, with incidental solo by Mrs. Frederic Martin, pleased everybody. Dr. Marks' clear beat and intentions were understood by all his singers.

Marguerite C. Sullivan has a flexible and brilliant soprano voice and sang "Caro Nome" with much spirit, followed by a spring song as encore. Margaret O'Hearn, contralto, sang songs by Homer, Cadman and Rogers, her voice appealing especially in "The Moon Drops Low." Frances Carter gave dramatic numbers. An accompanist who knows his duties and plays with sympathy and support is Harry M. Gilbert. For this reason it was that Mr. Bispham found him invaluable in his antipodean tour, visiting Australia, New Zealand, etc. Support without assertiveness, daintiness without indistinctness, these are further qualities of Mr. Gilbert's playing.

On the roster of singers are many well known musical names, such as Gladys Beddoe, May Scott Brook, Minnie May Belcher, Sidnee Bowden, Mrs. C. J. Baguley, Mary Behning, Mrs. Julian Edwards, Sara Heineman, Mrs. Philip James, Mrs. J. Christopher Marks, Nina Mills, Emma Nagel, Mrs. Herbert Sammond, Mrs. W. N. Waters.

## FISK AGENCY MUSICAL DEPARTMENT.

Oscar J. Ehrigott is the manager of the department of music of the Fisk Teachers' Agency, 156 Fifth avenue. He has had a wide experience as a practical musician, singer, teacher and choir director, and the following circular, issued by him, is of interest:

Your very special attention is called to the importance of getting in touch with the Department of Music of the Fisk Teachers' Agency.

If you would accept a better position, this is the time to register, so when requests are made from universities, colleges, conservatories, private and public schools, you can immediately be placed in communication with these men who are seeking you. Now is the im-

portant time to attend to this matter. If you decide to place your name on our list I will be pleased to give personal attention to your interests.

Trusting I may serve you, I am,

Most sincerely,

(Signed) O. J. EHRIGOTT,  
Manager Dept. of Music.

## THE HULSMANN TRIO.

Marie, Helen and Constance Hulsmann constitute the attractive Hulsmann Trio. Each is a vocalist and pianist. They appear singly or together. Some of their appearances have been at "Ferncliffe," Rhinebeck-on-the-Hudson; at the Spence school, Vassar College, Hotel Astor, Waldorf-Astoria Hotel, Lake Mohonk, and various studios, churches, schools, clubs and drawing rooms.

## THE NICHOLS BUSY.

John W. Nichols, tenor, and Mrs. Nichols, pianist, have had many engagements with prominent clubs and societies during the past month. They have begun their tour through the Middle, Southern and Western States, where they give joint recitals, each appearing as soloist, and Mrs. Nichols playing accompaniments as well. Mr. Nichols will be heard in Chicago before his return.

## TOLLEFSEN PUPILS' RECITAL.

The Brooklyn Eagle of April 2 said in part as follows of the Tollefsen pupils' concert:

In Memorial Hall, last evening, before a large audience, the violin pupils of Carl H. Tollefsen were heard in an interesting and artistic concert. They were ably assisted by Sophia Moltz, pianist, and M. Ethel Grant, soprano.

Fred. Bamberger, in "Sohn der Haide," Charles Bendler in "Polonaise Caprice," Arthur Root in "Swing Song" by Barns and "Gavotte," by Gossec, Charles White in Polonaise No. 3 by Seybold, and Nathan Zuckermann in "Adieux a l'Alhambra," were all heard to advantage. Bohm's "Legende" was soulfully interpreted by Dorothy Grundy. Anita Palmer rendered "Canzonetta" by Tchaikowsky, and "Serenade" by Arensky, pleasingly, while the work of Flora Rincones in Burleigh's "Impromptu-Scherzo" was quite charming.

The honors of the evening, however, were divided between Mercedes Wagner, who played "Aria," by Bach-Wilhelmj, and the difficult finale of Sitt's "Concertino," op. 319, with comprehensive artistry; Roswell Thompson, in a careful rendition of the "Spanish Dance," by Rehfeld, and young Samuel Tonkonogy, who moved his auditors by his masterful playing of the difficult "Romance and Bolero," by Dancila.

## NOTES.

Easter carols were sung yesterday, April 13, at St. Paul's Chapel, Edward Jacques, organist and choirmaster. Tuesday, April 20, at twelve o'clock noon, a new Easter cantata by H. Brooks Day will be performed, the composer at the organ. This chapel is the oldest public building and the only colonial church building in New York City. Immediately after his inauguration as first President of the United States, on April 30, 1789, George Washington, with both Houses of Congress, came in procession to St. Paul's Chapel, where an appropriate service was held by Bishop Provost, chaplain of the Senate, and a solemn Te Deum was sung. In Washington's diary, from 1789 to 1791, as regularly as Sunday comes round is the entry, "Went to St. Paul's Chapel in the forenoon."

Vera Poppe, cellist, who comes from Cape Town, South Africa (of German parentage) has been in New York a fortnight and is making many friends by her superior playing and charming personality. She has appeared in the Middle West, Detroit, Chicago, etc., with success.

Louis Arthur Russell, of Carnegie Hall, is giving a series of evening recitals with a few of his professional students, which are of interest to lovers of good music.

Cornelius Rübner, Mus. Doc., and Dagmar Rübner, assisted by Mrs. Raymond Osborn, soprano, gave a recital for two pianos and vocal numbers, at Horace Mann auditorium, Columbia University, March 31. The Rübners played works by Schumann, Brahms, and Arensky. Mrs. Osborn sang songs, three by Pietro Florida, with the composer at the piano.

Mr. and Mrs. George Howe, of Park Hill-on-the-Hudson, entertained a large company Tuesday afternoon and evening, April 6. Nine artists assisted in giving a musical and literary program of very great interest. It was an unusually well planned affair throughout. Mrs. Thomas W. Casey, pianist, played a Liszt piece with beauty of touch, and Emma Banks, pianist, contributed brilliant numbers. Miss Alexander, violinist, played with sweet tone, Lillian Robertson accompanying her. Tonika Frese, soprano, sang songs with artistic finish, showing a thoroughly musical nature and much vocal attainment. Madeline Heers, dancer; Elizabeth Robertson, poet; Susan Smock Boice, soprano, and Miss Jones, reader, completed the names of the participants. Miss Jones had an important part in that she read a three act play, full of the real human touch.

Marion K. Jayne, contralto, and her cousin, Flora Huie-Locke, the piano specialist, of Buffalo, spent the last ten days in the metropolis, where Miss Jayne's fine natural voice, of unusual range and expression, was heard by leading vocal trainers. She sang the "Rosary," "Little Pink Rose," "Oh, Rest in the Lord," and Schubert's "Ave Maria," exhibiting the foregoing qualities. The result of her visit here is that she will arrange to study next season with a

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SEASON OF 1915-1916

(Others to be announced later)

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leading instructor of the metropolis, following her tour this summer of a Chautauqua circuit.

At the Tonkünstler Society concert of April 6, works by Beethoven, Saint-Saëns, Bach, Martucci, Herrmann and others were played and sung by Mr. and Mrs. Alexander Bloch, violinist and pianist; Katharine Thorpe, contralto; G. W. Stebbins, pianist; Walther Haan and Alexander Rihm, pianists. Mr. Bloch played Herrmann's little known concerto in C minor, Mrs. Bloch at the piano, and the Beethoven sonata in the same key, for violin and piano. They are standard artists. The next musicale occurs Tuesday evening, April 20, Assembly Hall, New York, and the annual dinner will be given on May 11.

Mrs. J. Alphonso Sterns, of West Ninety-first street, gave a musical "at home" April 6, when some excellent artists were heard by the large number of guests in attendance.

## Southern Illinois Concert.

At Benton, Ill., on March 24, Frederic H. Wykes, pianist; Flora Carr, contralto; Mrs. J. Clark Phillips, violinist; Ralph Swain, viola, with Mrs. Ralph Swain as accompanist, gave the following program:

Trio I	Haydn
Mrs. J. Clark Phillips, Ralph Swain, Mrs. Ralph Swain.	
My Task	Ashford
Flora Carr.	
Fantasia on Ben Bolt	Chas. d'Almaine
Mrs. J. Clark Phillips.	
Erl King	Liszt
Fredric H. Wykes.	
Liebestraume	Liszt
Mrs. J. Clark Phillips, Ralph Swain, Mrs. Ralph Swain.	
Sands o' Dee	Clay
Flora Carr.	
Fantasia Caprice	Vieuxtemps
Mrs. J. Clark Phillips.	
Rigoletto	Verdi-Liszt
Fredric H. Wykes.	
Trio, Coronation March (from Le Prophete)	Meyerbeer
Mrs. J. Clark Phillips, Ralph Swain, Mrs. Ralph Swain.	

Judging from the program, this must have been a thoroughly delightful affair. "You will see," writes the MUSICAL COURIER informant, "that down in southern Illinois, where coal mining is the chief industry, they find time now and then to lay aside the pick and shovel to listen to a little music."

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## RALPH BROKAW

WICHITA VIOLINIST KANSAS

### Besekirsky in New York and Boston.

Some press opinions concerning the work of Wassily Besekirsky, the Russian violinist, which have appeared in the daily papers of New York and Boston, are, in part, appended:

... Technically the new violinist is well equipped, and his playing is manly, energetic, vigorous and free from every suggestion of sentimentality.—New York Press.

His program was one well suited to a disclosure of the best in the violinist's art. . . . Two traits of Mr. Besekirsky's playing stood prominently forward. These were his generally good intonation and his vigorous style.—New York Sun.

He has vigor, robustness, dash that are attractive. His style is sincere and unaffected.—New York Times.

Mr. Besekirsky displayed an ample command of the technical resources of his art, and gave a vital performance of Cui's "Cavatina."—New York Tribune.

... Mr. Besekirsky has a facile finger technic and plays his runs and thrills with smoothness and precision. In Tartini's "Le Trille du Diable" this was particularly noticeable.

... His tone in the slow works, such as an air from Bach, was warm and pure. Musical intelligence, good taste, together with an unaffected manner of presenting his music, were always to be noted.—New York Herald.

... Mr. Besekirsky proved in the Mendelssohn violin concerto that he is an artist of artistic sincerity and possessed of much poise. His style, especially in the last movement, was finished and his intonation usually impeccable.—New York Tribune.

... Wassily Besekirsky . . . appeared . . . in Mendelssohn's violin concerto. He played with good technical facility and an agreeable tone, being at his best in the andante.—New York Evening Post.

... Mr. Besekirsky has a smooth tone and a very polished technic. Skips, runs, double stopping, fairly broad G string work, clear harmonics, all those points of the execution were present in his work. . . . The works in which he appeared showed a wide enough scope. . . . Altogether, judging by this debut, Mr. Besekirsky is an artist of delicacy and refinement.—Boston Daily Advertiser. (Advertisement.)

### Alfred D. Shaw Engagements.

Alfred D. Shaw, tenor, will sing in Brooklyn on April 6, where he is a favorite with the musical public. On May 14 he will be a soloist in the performance of the

"Creation," which is to be given in Yonkers, N. Y. Mr. Shaw's work in oratorio has created a demand for his services in that capacity.

### Pittsburgh Hears May Marshall Cobb Pupil.

Florence Templeton Lindsay, soprano, sang at a musical tea in Pittsburgh recently. After this soprano, who possesses unusual charm and interpretive ability, had been heard in a group of three songs, the applause was so en-



FLORENCE TEMPLETON LINDSAY.

thusiastic and so prolonged that she was obliged to give two encores. Miss Lindsay, whose musical talent is especially marked, is a pupil of May Marshall Cobb, the singer and teacher of Pittsburgh.

### Flonzaley Activities.

Each season the Flonzaley Quartet is forced to decline almost as many engagements as it accepts, the cause being the organization's rule to devote as much time to rehearsal as to public performance. The Flonzaley's high standing among chamber music organizations is ascribed chiefly to its members' agreement to devote themselves exclusively to this one field of endeavor. None of the members can be secured for individual appearances, nor do any of them teach or engage in any musical activity aside from the cultivation of chamber music. In addition to the long period of rehearsal every summer (the practice being to prepare an entirely new repertoire for each season) the Flonzaleys are engaged by their patron, E. J. de Coppet, of New York, for a period of nine weeks during each season. A portion of this time is given up to private soirees at Mr. de Coppet's home, but the greater part of it is spent in almost continuous practice day after day.

Loudon Charlton, who has managed the Flonzaleys during their six seasons in America, has compiled a table showing the extent of the organization's activities. In addition to many private appearances, a series of three public subscription concerts has been given in New York each season, and the same is true of Boston, whose critics were among the first to accord the Flonzaleys first place among chamber music organizations of the day. In Chicago, Washington, Cincinnati, Philadelphia and Brooklyn subscription series have likewise been given, while the list of cities which have heard the quartet once each year is a formidable one. Five visits have been paid to ten cities, four visits to thirty-four cities, two visits to twelve cities, and one visit to fifty-eight cities, all of which are exclusive of the Pacific Coast, to which the quartet has paid three visits and which will be included in its itinerary next season. The Flonzaleys have been heard in San Francisco ten times; three times in Los Angeles and Sacramento; twice in Berkeley, Fresno, Pasadena, Palo Alto, Portland, Seattle and Tacoma, and once in twelve other cities.

Of the points listed in Mr. Charlton's summary thirty-five are educational institutions.

### New Song by James H. Rogers.

James H. Rogers has composed a song to Dana Burnett's words, "War," in which both poet and composer describe in poignant accents the glamor and the aftermath of war. The song is timely. It is dramatic, descriptive and full of modern harmonies. Oliver Ditson Company, of Boston, publish it.

It is to be had for high or low voice in D and C respectively.

### Lucile Collette Delights Montreal Audience.

Lucile Collette, the young violinist, appeared in the last of the Donalda series of musicales given at His Majesty's Theatre, Montreal, Canada, recently. Her program included works by Mendelssohn, Fauré, Sarasate, Kreisler and Chopin. Her rendering of Kreisler's "Caprice Viennois" particularly pleased her auditors, and the entire satisfaction with which her performance was received is amply proved in the words of one of the reviews appended:

"It would have delighted the heart of Kreisler himself to have heard the authoritative and finished manner in which is famous 'Caprice Viennois' was played by Lucile Collette. . . . There is a peculiar charm about the young violinist's playing that is difficult to describe. Her tone is broad, sympathetic and clear cut. . . . Miss Collette gave ample evidence of the completeness of her equipment and the excellence of her training."—Montreal Herald.

"Mlle. Collette is young, but one would not guess it from her playing; there is mature wisdom in all that she does. . . . When will she return?"—Montreal Star.

### Florence Austin's Engagements.

Florence Austin, the American violinist, appears this week as soloist for the Euterpe Club, and for the Rubinstein Club, New York. Her sister, Marion Austin Dunn, chairman of the organ section of the Minneapolis Thursday Musicales, played there recently, when the Tribune of that city said:

"One of the most enjoyable numbers of the afternoon was that which brought the program to a close, two organ pieces, played delightfully by Marion Austin Dunn. The intermezzo from Widor's sixth symphony was given with authority and power. The beautiful tranquillity, the delicacy, and the artistic finish of her playing of Kinder's 'Evening' will remain longest in the memory of those who were privileged to hear it."

It is the opinion of a commercial person that New York would starve in three days but for the canned food. It would go mad with melancholy in less time than that but for canned music.—Puck.

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LOUIS KOENIGMANN, Conductor

The performance of the Bach "Magnificat" and the Beethoven "Ninth" Symphony will also be included in the

SUNDAY AFTERNOON SERIES

The Subscribers to the Concerts of The Philharmonic Society are requested to sign and return the postcards attached to their subscription ticket books, thereby signifying their intention to retain their seats for next season.

Many advance orders for subscription seats have been received and to fill these applications without interfering with the privileges of present subscribers, who may wish additional seats or changes of location, the Management requests the co-operation of the Philharmonic patrons by an early response to this notice.

FELIX F. LEIFELS, Manager, Carnegie Hall, N. Y.



## BUSONI THRILLS A ST. LOUIS AUDIENCE.

**Distinguished Pianist Scores a Triumph in Big Program—Return Engagement Hoped for—Other Events.**

St. Louis, Mo., March 7, 1915.  
One of the finest recitals ever presented to a St. Louis audience was given last night at the Odeon by Ferruccio Busoni, under the local management of Elizabeth Cueny. Busoni played a Bach-Busoni prelude and triple fugue in E flat, Beethoven sonata in C minor, op. 111; eight fantasie-stucke by Schumann without pause, six etudes after Paganini by Liszt, and as encores nocturne and etude by Chopin. Words are inadequate to express Busoni's beautiful tone production, wonderful power, brilliant technic, interpretative ability and temperament. No artist has pleased a St. Louis audience more than Busoni. We hope that Miss Cueny will soon have him for a return engagement.

### YOUNG PEOPLE'S MUSICAL.

The Young People's Association of the Ethical Society gave a musical and literary program Sunday evening at Sheldon Memorial to a large audience. Percival Chubb gave the reading of Tennyson's "Enoch Arden" with Richard Strauss' music played by Clara Meyer. Miss Meyer also performed in a dramatic manner Liszt's piano sonata in B minor.

### SCHULZE-BACON JOINT RECITAL.

Alma Schulze, mezzo contralto, and Allan Bacon, pianist, gave a joint recital Monday evening at the Musical Art Building in the presence of a large number of music lovers. Miss Schulze was at her best in Schumann's "Frühlingsnacht" and Mr. Bacon in a Liszt rhapsody. Both had to respond to encores.

MAY BIRDIE DITZLER.

### Mrs. Fletcher Copp Lectures in New York.

Last Saturday afternoon at the Country Life Permanent Exposition, in the Grand Central Terminal, New York, a lecture of profound interest was given by Evelyn Fletcher Copp, who held the close attention of a good sized audience for more than an hour. This remarkable woman's subject was "Music as a Means of Education," which she illustrated with various devices representing musical notation, staves, clefs, piano keyboard that can be taken all apart and the keys put back in their correct places, and other patented arrangements of a clever nature.

Mrs. Copp, in her lecture, presents the entire theory of the kindergarten method of musical instruction, which, while teaching, at the same time provides entertainment for children, who learn transposition and technical points through games involving the use of blocks and other devices representing notes, symbols, etc. Mrs. Copp gave several illustrations at the piano of original compositions emanating from little children who have studied the Fletcher method, and surely such demonstrations as these are convincing proof of the value of the system.

Preceding Mrs. Copp's delightful lecture, Elizabeth Topping was heard in two well delivered piano numbers, as follows: Barcarole, A minor, Rubinstein, and Chopin's G minor ballade.

### Central State Normal School Concerts.

Pupils of Hazel Everingham, piano; Julia Luella Burkhard, voice; Cyril Davis, violin, and G. E. Knapp, voice, were heard in a students' recital, on Friday evening, March 19, at the Central State Normal School. Mr. Pleasant, Mich. Mr. Knapp is acting head of the department of music.

On Sunday evening, March 21, in Normal Hall, "The Redemption" was presented by the Normal Chorus and Normal Orchestra, under Mr. Knapp's direction. On this occasion Hazel Everingham was the pianist, and the following soloists assisted: William J. Cooper, tenor; Charles Vowles, baritone; G. E. Knapp, baritone; Ray Collins, tenor; Francis Russel, baritone; Aurrabelle Mayhew, soprano; Winifred Palmer-Fischer, contralto; Melissa Segrist-Knapp, contralto; Mildred Davy-Bretz, mezzo-soprano, and Julia Luella Burkhard, soprano.

### Katherine Galloway Honored.

Katherine Galloway, soprano, artist-pupil of Dudley Buck, enjoyed an unusual and pleasant experience on Easter Sunday. Early Easter morning, Miss Galloway, who lives directly across from the Y. M. C. A. building in West Fifty-seventh street, New York, was asked to sing at the Young Men's Christian Association Easter breakfast. So insistent were the young men that she should favor them, that they formed two lines from the entrance to their building to her door, through which she passed.

Miss Galloway was the only woman present at that unique breakfast.

On Easter she filled an engagement as soloist at an important New York church, creating an excellent impression by the beauty of her voice and her appropriate interpretations.

### Henriette Michelson Plays.

On Thursday evening, April 8, at Aeolian Hall, Henriette Michelson gave a piano recital, with a varied and interesting program. She performed works by Schumann, Bach, Mozart, Beethoven, Debussy, Ravel and Schubert-Liszt.

Miss Michelson is well known in this city as a successful concert player and teacher, and a large audience was on hand to testify its appreciation of her talents, which are of a gratifying kind. She is extremely musical, has a keen sense of tonal values, possesses a sensitive touch, firm rhythm, and impressive technic. She mastered thoroughly the compositions on her program, and encompassed satisfactorily the wide musical stretch between such numbers as Ravel's "Jeux d'eau" and Beethoven's sonata, op. 111, in C minor. The audience applauded the player with exceptional enthusiasm.

### Ottile Metzger to Revisit America.

Ottile Metzger, the distinguished German contralto of the Hamburg Opera, will come to America next season under the management of Haensel and Jones, to appear in concert and oratorio from December to May.

### Studio Club Musicales.

Mildred Dilling, harpist, appeared at a musicale held at the Studio Club of New York, on Wednesday, April 7. She played two groups, her first one consisting of the Saint-Saëns arrangement of Bach's Bourée; the "Song of the Boatmen of the Volga," from the Russian; a sixteenth century chanson, and Zabel's "Am Springbrunnen." Perhaps the best in this group was the little French chanson, which gave the young artist ample opportunity for the display of her technic and the breath of her interpretation. Her second group comprised a composition of Hasselmann, the second arabesque of Debussy and Piere's "Impromptu Caprice." Although each was well given, it was in the Debussy number that Miss Dilling scored most heavily.

On the same program there also appeared Inga Sontum, classical dancer, who appeared in four different variations of the dance, and Kathryn T. Guarnieri, soprano, who sang compositions by Dvorák, Strauss, Leoncavallo, Leroux, Spross, Rogers and Ward-Stephens.

An audience, which crowded the spacious rooms of the club to their capacity, was most appreciative of the excellent work done by these young artists.

### Henriette Wakefield Engaged by Oratorio Society.

Henriette Wakefield, the contralto, has been engaged as soloist for the two Christmas concerts, December 27 and 30, of the Oratorio Society of New York.

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Note: This will positively be the only appearance of John McCormack in this part of the State.

Facsimile of a full page of the Times-Union, of Albany, N. Y., showing the novel McCormack method of advertising. The entire page, it will be noted, is devoted to the Irish tenor.

Heretofore, John McCormack has been appearing in Troy, Schenectady, Cohoes and other cities and towns in the vicinity of the New York State Capital. This year, however, Charles L. Wagner, his manager, has arranged to concentrate all of these smaller concerts into one huge affair in Albany. This will be his only appearance there. It is estimated a full house will bring \$10,000. Arrangements have been completed with the railroad companies by which special McCormack excursion trains are to be run from the various surrounding communities to Albany, so that all may hear the celebrated tenor.

### Arthur Middleton Reengaged by Metropolitan Opera Company—Concert Dates for Coming Spring and Summer Season.

Arthur Middleton, the basso, who completed his season with the Metropolitan Opera Company, New York, with his appearance at the Sunday evening concert of April 4, has renewed his contract with that organization and will appear in leading roles during the season of 1915-1916. During the spring and summer Mr. Middleton is booked to appear in a large number of concerts. Among his many important engagements may be mentioned appearances

during the latter part of April with the Indianapolis Maennerchor in Indianapolis and in recital at Ada, Ohio; at the May festival to be held in Syracuse, N. Y., when he will sing in "Mors et Vita" and also give an artists' program with the Chicago Symphony Orchestra and Margaret Wilson, daughter of the President; in the "Tale of Old Japan" (Taylor), at Buffalo in May; and during the same month an appearance in Kalamazoo, Mich., when he will be heard in Bruch's "Arminius."

In addition, Mr. Middleton is booked for a tour with the Apollo Club of Chicago, which is to appear at the Panama-Pacific International Exposition at San Francisco and

also at the Panama-California Exposition in San Diego, Cal. Mr. Middleton will be a member of the quartet which accompanies the Apollo Club. Christine Miller and Paul Althouse are also to be members of the quartet.

On April 11 Mr. Middleton sang in a performance of Verdi's "Requiem," given in Boston by the Handel and Haydn Society, scoring his invariable success.

### JERSEY CITY CHORUS COMBINES WITH NEWARK FOR FESTIVAL CONCERTS.

Twelve Hundred Singers to Take Part at Gigantic Festival to Be Held in Newark on May 4, 5 and 6—Other Notes of Interest.

Jersey City, April 11, 1915.

The last separate rehearsal of the Jersey City Festival Chorus was held on March 25 in the Lincoln High School, the entire chorus going to Newark on Wednesday evening, March 31, for a combined rehearsal with the Newark chorus.

From now until the festival these two bodies will rehearse the beautiful chorals every Wednesday evening in the Burnett Street School, Eagle street, near James street, easily and conveniently reached by trolley and tube cars from any section of Jersey City. This festival chorus is a fine one and with one more month of practice, bids fair to be a chorus unexcelled in the artistic annals of the entire country.

Director C. Mortimer Wiske announced at the last rehearsal of the Jersey City chorus, that he was well pleased with the Jersey City chorus, and that it had a fine tone quality.

Three concerts of unusual excellence were given on March 25, the same date being the final rehearsal of the festival chorus; all were well attended. One was the organ recital at the Emory M. E. Church, given by Bula Caswell Blauvelt, assisted by William H. Pagdin, tenor soloist of the church. The program was well arranged and artistically interpreted. Mrs. Blauvelt is a graduate of the Institute of Musical Art, also of the Guilman School of Organ, and a pupil of Gaston M. Dethier. Each of the organist's numbers was greatly enjoyed, the allegro and minuet from "The Water Music," by Handel, and "The Brook," by Dethier (especially requested), were beautifully given. "Love Walking in a Garden," a composition by Mrs. Blauvelt, was artistically sung by Mr. Pagdin. The tenor's other numbers gave much pleasure. A goodly sum was realized for the War Relief Fund, for which the recital was given.

#### DICKINSON HIGH SCHOOL CONCERT.

A thousand people assembled in the Dickinson High School to enjoy the orchestral and choral concert given to raise funds for the great pipe organ to be placed in the new Lincoln High School. The program was arranged by Moritz E. Schwarz, and the soloists were Mrs. D. H. Bender, soprano; Pelham Wilkes and William L. Parker, tenor and baritone from Trinity Church, New York. Mrs. D. H. Bender sang delightfully both her solo and in the cantata, "Barbara Frietchie." Grace Bender was accompanist.

The Symphony Club gave a fine interpretation of the Mozart "Symphony in C," a selection from "Madame Butterfly," and the intermezzo from "Jewels of the Madonna," Wolff-Ferrari.

Mr. Wilkes, from the Trinity Church choir in New York, gave particular pleasure, and Graham Reed, of St. Patrick's Cathedral, New York, proved a favorite artist with the audience. He filled the place of William L. Parker, who was unable to appear owing to sudden illness. Two chorals by the High School Glee Club were enjoyed, as was also the "Dance of the Seasons," by Lincoln High School girls, under the direction of Miss Anderson.

JESSIE B. LOCKHART.

#### Boosey Publishes Seiler Ballad.

Boosey & Co. have recently added to their long list of English ballads a song by an American composer, C. Linn Seiler, which ought to rang among the most attractive songs published by this old house. It is called "The Quest." The words are by Edward H. Bierstadt, who has happily mingled fancy, humor and love in a very singable lyric. The accompaniment is effectively written and is only moderately difficult. This song, with its animated melody and fine climax, is more particularly a concert work.

#### Mr. Bernhard Ill.

Mr. Bernhard, formerly press representative of the Chicago Opera, is very ill in St. Luke's Hospital, Chicago. He has been reengaged for his old position with the Chicago Opera.

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BASS-BARITONE



A large audience greeted Jerome Uhl, bass-baritone, in Aeolian Hall yesterday afternoon. . . . He sang with style and taste.—New York American.

His voice is pleasing and resonant.—New York Evening World.

Although Mr. Uhl came to us unknown and unheralded, he left an altogether pleasing remembrance. His voice proved to be an organ of unusual richness. He phrased well and sang with both discretion and temperament. The audience rewarded the singer with round after round of applause.—New York Tribune.

Mr. Uhl's voice was of decidedly remarkable quality with considerable resonance and richness.—New York Times.

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**MR. DE COPPET'S GUESTS:**

**MR. DE COPPET'S GUESTS.**

A notable group of musicians is shown in the picture presented herewith, taken recently at the New York home of E. J. de Coppet, the music lover and founder of the Flonzalet Quartet. The persons in the photograph are:

Row. Left to Right—Josef Hoffmann, Mrs. E. J. de Coppet, Pablo Casals, Mrs. Ernest Schelling, Mrs. Rudolf Ganz, Front Row. Left to Right—Alma Gluck, Guillaume Stengel (Mme. Sembrecht's husband), E. J. de Coppet, Mrs. Ernest Schelling, Lydia Emmett, Mrs. Pablo Casals, Ugo Ara, Standing—André de Second Rue—E. J. de Coppet, Mark Hambourg, Ossip Gabrilowitsch, Mrs. Grainger, Leonard Browick, Mme. Sembrecht, Harold Brier, Mrs. Ossip Gabrilowitsch, Daniel Gregory Mason, Ernest Schelling, Alfred Pochon, Rudolf Ganz, Howard Brockway, Juliet de Coppet and Albert Spalding. The photograph is copyrighted by Mr. E. J. de Coppet.

### Rudolph Ganz's Plans for 1915-1916.

It has just been announced by the directors of the Institute of Musical Art of New York City that Rudolph Ganz the Swiss pianist, will teach two days a week at the Institute during the season 1915-16. A decided "coup" has been scored by the management in securing Mr. Ganz for their school and they are to be congratulated upon the accomplishment, which cannot but bring added prestige to the Institute.

By the end of the present season, the Swiss pianist will have filled over one hundred concert engagements, covering the entire country from Portland, Me., to Portland, Ore., and he therefore wishes to devote the greater part of next season to the less strenuous (at least physically) musical duties of composing and teaching.

Mr. Ganz is particularly anxious to complete his piano concerto, a composition which he has already started and which he is under contract to play during his concert tour of the season of 1916-1917. He will also play for the first time in public on that tour his "Variations on a Theme by Brahms," op. 21. Another work in large form planned for completion next season is an orchestral suite dealing with life in California, over which Mr. Ganz is most enthusiastic.

With all this work on schedule, in addition to the acceptance of some private pupils for instruction, Mr. Ganz



Photo by Henry Havelock Pierce, Boston and New York City.  
RUDOLPH GANZ,  
Pianist.

is not anticipating a season of idleness, despite his temporary respite from concert appearances.

### S. Wesley Sears' Lenten Recitals.

S. Wesley Sears, organist, recently brought to a close a series of Lenten recitals at St. James Church, Philadelphia, Pa. (where Mr. Sears is organist and choir director), which were among the most successful in his career. Edward Shippen Van Leer, tenor, was the assisting artist.

On March 21 and 28, the choir of St. James' church, under the direction of Mr. Sears, gave Stainer's "Crucifixion" and Haydn's "Passion." Needless to say these musical treats were thoroughly appreciated by music lovers of Philadelphia, many of whom declare the music at this church to be of a higher standard than at any other in that community. Mr. Sears, who follows the best traditions of the English school of church music, is well and favorably known as an organist, as a teacher, and as a chorus leader.

In addition to his duties as organist and choir master of St. James', Mr. Sears is employed in a similar capacity at the Church of the Advocate, also in Philadelphia, where naturally the music is of the same high standard as that of St. James'. Mr. Sears also gave a recital at St. John's Church, Washington, D. C., recently, scoring his usual success.

### The Wrightson Summer School.

Sydney Lloyd Wrightson, president of the Washington College of Music, Washington, D. C., director of the music at the Church of the Covenant, and also of the Washington Oratorio Society, announces that the Wrightson Summer School of Singing and Speaking will open on June 1 at Ogunquit, York County, Me. This delightful resort on the Maine coast combines all the water sports, such as rowing, sailing, bathing, canoeing, etc., with the charm of the New England village life. Other attractions include one of the most interesting and picturesque golf courses in the country, delightful walks, a public library, and it is

within trolley distance of Portsmouth, N. H., Kittery Navy Yard, Old York, York Harbor, York Cliffs, Kennebunk Village, Kennebunkport, Old Orchard and many interior towns.

### BALTIMORE EMBRACES PERCY HEMUS.

Prolonged Applause Greets This American Artist  
Will Return.

Baltimore has heard and approved, by continuous applause after each song, of Percy Hemus in one of his now famous recitals of songs by American composers. With his accompanist, Gladys Craven, he gave his recital at the Lyric Theatre before an audience of nearly 600. Mr. Hemus was in excellent voice and aroused his hearers to real enthusiasm. He has been requested to return to Baltimore for another recital.

The following is reprinted from the Baltimore Star:

"Percy Hemus, baritone, gave a song recital at the Lyric last night, assisted most ably by Gladys Craven, his accompanist. The program, divided into three groups, was composed of songs the music of which is by American com-



PERCY HEMUS.

posers. There were eighteen songs in all, three of which were repeated. There was an audience of several hundred persons.

"Mr. Hemus is a vocal artist of attainment. He has a definite conception of what he wants to accomplish in his singing and he accomplishes it. Comparatively speaking, there are few such persons in any department of life, and no more in music than in any other. In this, Mr. Hemus' work was remarkable throughout; and, together with his excellent voice, vocal control, self possession and repose, formed an admirable combination.

"Mr. Hemus' voice is full, of good compass and much power, clear, true to pitch, and its extreme registers are well developed. Owing to the prevalent high pitch of much of the music he sang, one missed much of the presence of the middle portion of his voice—which must be good, and ought to be most satisfying. His style and interpretations were excellent. He produced beautiful, delicate, sustained tone in Edwin Schaefer's song, 'Flower Rain,' and also in Ward-Stephens' song, 'Hour of Dreams'—which is dedicated to Mr. Hemus. His dramatic version of Henry F. Gilbert's 'Pirate Song'—to Stevenson's words, 'Fifteen men on a dead man's chest'—was exceedingly well done.

"There is very much good to be said of the American composition which was represented upon the program.

"Miss Craven's accompanying showed she has a neat, delicate and well developed technic and decided poise."

J. N. H.

### A Progressive Choir.

On Palm Sunday the choir of the Christian Union Congregational Church of Upper Montclair, N. J., under the direction of Annola Florence Wright, with Bella Coale at the organ, gave Gounod's "Gallia" at the morning service, and in the evening sang Stainer's "Crucifixion." This choir, which is composed of thirty-four chorus members and a quartet, has for its motto these lines:

If any little word of ours can make one life the brighter,  
If any little song of ours can make one heart the lighter,  
God help us speak that little word, and take one bit of singing  
And drop it in some lonely vale and set the echoes ringing.

In accordance with this motto, the choir on Easter Sunday sang selections from the "Crucifixion" and a part of the Easter music at the People's Home Settlement on the lower East Side. It has been the custom for the members of the choir to distribute flowers among the children of this neighborhood, and every Sunday the little ones wait in line, sometimes for an entire hour, in order to secure a

flower. In the early part of the winter it was found that the nursery of this settlement would have to close its doors to the little mothers on account of lack of funds. Miss Wright, assisted by Umberto Martucci, pianist, gave a recital at which sufficient money was raised to prevent the closing of this worthy institution. Among the children of the district Miss Wright is known as "The Flower Lady."

### Helen Stanley Active.

Helen Stanley, the brilliant American soprano, in the course of the next few weeks, will supplement her busy



HELEN STANLEY.

winter season with several engagements of considerable moment. Chief of these may be accounted her appearance at the Detroit Festival on April 16 and 17, when the Cincinnati Symphony Orchestra and Fritz Kreisler will also be heard. Prior to this she will have sung with the Apollo Club in St. Louis, while subsequently she is scheduled to appear as soloist with the Minneapolis Symphony Orchestra in Des Moines.

The first of Miss Stanley's dates in May is to be at a concert of the Harmonic Club in Cleveland, Ohio. The splendid impression which this soprano created on the occasion of her first important activities a few years ago has been greatly deepened in the meanwhile through the rapid development of her art. Both on the operatic stage and in the concert field her achievements have been a steady source of gratification. In the former province splendid dramatic instinct and resource served her in the composition of portrayals unfailingly vital, consistent and picturesque, while in concert and recital, quite as notably as in opera, the winsomeness of her personality, the beauty of her voice and disclosures of exceedingly finished art have won for her ever increasing admiration. Her present important engagements are legitimate evidences of her splendid artistic equipment.

### New Lyrics for the Piano.

Howard B. Keehn, through his publisher, Harry H. Bellman, has recently issued five lyrics for the piano, which are unusually well suited to concert and recital work as well as to the uses of the teacher. These are "A Song Without Words," "Album Leaf," "Serenata," "Minuet Antique, Ye Olden Times," and "Sarabande." That this new composer is talented is evident from these compositions, which may be secured from any music dealer or directly from the publisher, Mr. Bellman, 238 Wunder street, Reading, Pa.

### Malkin Music School Concert.

Violin pupils of Arnold Volpe, and vocal pupils of Pietro Florida, collaborated in a concert at the Malkin Music School, New York, Sunday, April 4. A large and very appreciative audience heard the playing and singing, and by continuous applause expressed its appreciation. The tireless efforts of Manfred Malkin, the director and head piano teacher of this institution, are bearing fruit; the recent public concert at Aeolian Hall testified volumes to the work done by the faculty and students.

"Are you going to the musicale at the Robinson's tonight?"

"I don't know. Are they going to have music or is Josephine going to sing?"—Boston Transcript.



**Illuminato Miserendino Recital April 15.**

Under such masters as Bram Eldering and Fritz Steinbach, of the Cologne Conservatory of Music, Illuminato Miserendino, the young Italian-American, received his musical education. After graduating with distinction from this institution, he gave a number of successful concerts in Cologne, Munich, Frankfurt, etc., under the sponsorship of Mr. Steinbach. Last July he was heard at a concert given under the patronage of the Russian Ambassador in Vienna, upon which occasion the press of the Austrian capital was generous in its praise of his work.

In February last he gave a private concert at the Hotel Astor, New York, when the New York Herald spoke of his "accurate ear" and "musical feeling." The Brooklyn Daily Eagle said: "The player had vigor and fervor and showed good command and proficiency." The Staats-Zeitung spoke of his "beautiful artistic qualities" as well as his "temperament" and "technic." An Italian paper, Il Progresso Italo-Americano, referred to "his interpretation" as "that of the pure soul of an Italian artist." Il Fiuto declared "Miserendino has given proof of his excellent technic."

Mr. Miserendino will give a recital in Aeolian Hall, New York, tomorrow afternoon, April 15, his program consisting of:

La Folia (theme and variations).....Corelli  
Concerto, D minor.....Tchaikowsky  
Scherzo.....Kreisler-Dittersdorf  
Canzonetta.....d'Ambrosio  
Minuetto.....Beethoven  
Liebesfreud.....Kreisler  
Serenade.....Moszkowski  
Habanera, Spanish dance.....Sarasate

Richard Epstein at the piano.

The MUSICAL COURIER also reviewed the February concert in detail, finding much to admire in the playing of this young virtuoso, who combines Italian fire and temperament with German thoroughness and attention to detail. Brief study of the foregoing program shows unusual variety, calling for the attributes of manysidedness, big technic, soulful interpretation, repose and scholarly readings, else it will fall flat.

It is safe to say that Illuminato Miserendino will fulfill expectations of friends, and certainly of the present writer, who knows his capability.

**Sixth Biltmore Musicale.**

On the forenoon of April 9 occurred the sixth Friday Morning Musicale of the season at the Hotel Biltmore, New York. The beautiful ballroom was the scene of a large and representative assemblage gathered to listen to these famous artists: Frieda Hempel, soprano, of the Metropolitan Opera Company; Pasquale Amato, baritone, of the Metropolitan Opera Company; Rudolph Ganz, the Swiss pianist, and Louis Siegel, violinist. The program was as follows:

Rhapsody in F sharp minor.....Dohnanyi  
Scherzo in F sharp major.....D'Albert  
Rudolph Ganz.  
Ständchen.....Brahms  
Der Nussbaum.....Schumann  
Lullaby.....Clutsam  
Frieda Hempel.  
Aria from Roi de Lahore.....Massenet  
Pasquale Amato.  
Gondoliera.....Sgambati  
Traumerel.....Strauss  
La Capriceuse.....Elgar  
Louis Siegel.  
Aria from Ernani.....Verdi  
Frieda Hempel.  
Elegie.....Massenet  
Obstination.....De Fontenay  
Ideale.....Tosti  
Oechi di fata.....Denza  
Pasquale Amato.  
My Joys.....Chopin-Liszt  
Maiden's Wish.....Chopin-Liszt  
Waltz in A flat.....Chopin  
Rudolph Ganz.  
Duet from Rigoletto.....Verdi  
Miss Hempel and Mr. Amato.

Each artist was the recipient of enthusiastic plaudits, and many encore numbers were granted.

The seventh musicale is announced for Friday morning, April 23, and those engaged for that occasion are: Lucrezia Bori, soprano, Andrea de Segurola, basso, and Rosina Galli, danseuse, all of the Metropolitan Opera Company.

**Klibansky Artist-Pupils' Appearances.**

Lalla B. Cannon has been engaged for further New York appearances in the Wanamaker Auditorium, and at the next Sunday afternoon musicale at the Sicard residence. Marie L. Wagner sang with success in "The Atonement," given by the Catholic Oratorio Society at Carnegie Hall, New York, March 26. This appearance led to securing her as soloist for the Knights of Columbus, at their concert March 27. Arabel Marfield has been engaged to sing songs by Walter Kramer at the Wanamaker Auditorium, April 21. Walter

Copeland has been reengaged as tenor soloist at Washington Heights Church, New York. Following the successful Klibansky pupils' recital at Chickering Hall, this teacher was engaged to give three similar recitals in Newark, N. J., May 5, May 12, and May 19, and one at the Comstock School, New York, April 19.

**Sorrentino in Eight Concerts.**

A singer who is booking engagements, making dates for reappearances, singing constantly in public, and for the many private clubs and societies which are a feature of the musical life of America, needless to say is popular and successful. So the Italian tenor, Umberto Sorrentino, must be reckoned as both popular and successful, for between April 12 and April 22 he sings no less than eight



UMBERTO SORRENTINO.

times in concert, and on one of these days he sings twice. Following is his list of immediate appearances: April 12, Passaic, N. J.; April 13, Paterson, N. J.; April 14, New York; April 15, New York, afternoon, Waldorf-Astoria Hotel concert; April 15, evening, Ridgewood, N. J., Choral Society; April 17, Pelham Manor; April 19, New Haven, Conn., and April 22, Comedy Theatre, New York.

**From Mme. Rolla's Studio.**

Craig Campbell, tenor pupil of Mme. Rolla, has had a very gratifying success this winter in his numerous engagements. Especially noteworthy was his song recital given for the Woman's Musical Club, of Winnipeg, where he was also called upon to give two performances of "The Messiah," which he did with marked success. Thursday, April 8, he gave a song recital for the Duke and Duchess of Connaught at Ottawa, which was arranged in honor of the birthday of King Albert of Belgium.

Ruth Graham, a contralto pupil of Mme. Rolla, has been recently in Detroit and Grand Rapids, Mich., where she has been heard in several concerts; she will return next week. Miss Graham has been engaged for a concert at Holyoke, Mass., and Rockville, Conn., in May.

On account of the continuation of the war, Mme. Rolla has decided to keep open her school in New York for another year.

**Helen Ware at the University of Indiana.**

Following close upon her success as soloist with the Indianapolis Symphony Orchestra, Helen Ware scored another success at the University of Indiana, Bloomington.

Miss Ware played for the first time in public her own arrangement of two Kurucz Camp Songs—two haunting melodies from the Hungarian folksong literature. The first melody is one of melancholy beauty and gives the soloist an opportunity to delve to the very depths of the G string. This is followed by a dance of majestic rhythm.

Miss Ware, who lived among the Hungarians and throughout many years studied their folksongs, succeeds in interpreting these weird melodies in a manner thoroughly individual. Through her arrangements, violin literature has been enriched with many a gem.

The Hungarian "Love Song," also Miss Ware's arrangement, is a fine contrast to the first number. In the "Love Song," the Magyar temperament finds its expression in a lyric melody which Miss Ware has worked up in true sympathy with the simple nature of the song, ending the arrangement in most delicate and tuneful harmonics.

These numbers stood out very prominently from the Hungarian and Slav group, and seemed like a fine tribute to the music for which Miss Ware has done so much in her successful career.

One can fully appreciate the great educational significance of Miss Ware's unique work after reading her book on the Power and Poetry of Hungarian and Slav Music, a work which has been used as a lecture at study classes.

The Handel sonata and prelude and allegro from Pugnani-Kreisler proved in happy contrast to the Hungarian and Slav group, giving music lovers a splendid opportunity to become acquainted with the thorough musicianship and well balanced art of Miss Ware.

No heartier tribute can be paid to Miss Ware's art than the following warm appreciation expressed in the Indiana Daily Student:

"Helen Ware gave a wonderful program before a capacity house as the fourth number of the Union Entertainment series last night. Miss Ware has been heralded as one of the most noted violinists in the world, and her performance fully proved that she is indeed worthy of all the successes she has had in her European and American tours.

"Her close study of Hungarian and Slav music has placed her interpretations in the first rank.

"Her accompanist was Arthur Frazer, whose splendid support was a great help to Miss Ware's efforts. The program Miss Ware selected was very well balanced and offered opportunity for her to display her wonderful skill. A tuneful canzonetta composed by Yost and dedicated to Miss Ware won hearty rounds of applause.

"The program was closed with the 'Carmen' phantasy, a brilliant composition, which was played by Miss Ware with much temperament, guided by fine musicianly instincts and a keen appreciation of rhythm."

**Antoinette Harding Heard.**

At a recent concert in one of the attractive recital halls of Aeolian Hall, New York, Antoinette Harding, contralto, created a favorable impression by her excellent singing of the blind girl's aria from "Gioconda." Her beautiful voice has been well trained by Laura E. Morrill, her gifted teacher. Miss Harding also sang a duet from the "Stabat Mater" with Winifred Mason, another pupil of Mrs. Morrill.

Los Angeles is always true to her Schumann-Heink. This was demonstrated again last week when Trinity Auditorium was filled to the brim for one of her recitals. Only a week's notice was given, yet the great contralto drew the record house of the season.—Los Angeles Graphic.



FRANK L.

# CANNON

"Mr. Cannon has many excellent qualities. He has strength that is easily exerted without turning sound into noise, a sympathetic singing tone; his technic was amply sufficient, and his phrasing was clear and intelligently thought out."—Philip Hale in the Boston Herald, November 24, 1914.

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## SALE OF SEATS FOR NEWARK FESTIVAL OPENS THURSDAY.

**Patrons to Be Given First Choice of Seats, April 15, 16 and 17—Subscribers', Advance and Public Sales Follow—Record Audiences Expected.**

Newark, N. J., April 12, 1915.

The sale of patrons' tickets for the Newark Music Festival concerts opens next Thursday morning at 9 o'clock at Lauter's, 593 Broad street. A large and specially arranged ticket booth is to be constructed this week and will be placed directly in front of the main entrance on the ground floor. It is because of the unusually large number of purchasers that these special arrangements have been deemed necessary. Three persons experienced in handling tickets will be stationed in these "box offices" each day.

The patrons will have the first choice of seats, Thursday, Friday and Saturday having been set aside for this purpose. The subscribers' sale will begin on the following Monday and will last until Wednesday. Then will follow the advance sale on Thursday, Friday and Saturday, April 22, 23 and 24, the public sale opening on Monday, April 26.

Any one can become a patron by purchasing four seats for each night, twelve in all, at a cost of \$20. The holder of a patron's ticket thus receives four of the best seats for each evening, at his own choice, and pays only \$1.67 each, instead of the regular \$2.50. The privilege of the first selection has been the means of increasing the list of patrons materially. So tremendous is the subscription sale already that many seem to be in fear that the best seats will be taken before they have a choice. There are to date over two hundred patrons, who have already subscribed. About \$6,000 has been received so far for subscriptions. Nothing yet has been heard from the advance tickets, of which between 6,000 and 8,000 are now being sold by the chorus members; the holders of these advance tickets will select their seats on the third set of dates, April 22, 23 and 24, or one week from Thursday.

It is estimated by those actively interested in the festival that by April 26, the date of the public sale, \$10,000 will have been received for advance seats. A crowded house on all three evenings would net, according to the present scale of prices, about \$30,000. There are not a few on the official boards and among the two choruses who believe that such a remarkable feat is possible. It is certain, anyway, that the festival concerts will draw a large number of out of towners, as well as local music lovers, and will draw one of the largest audiences recorded in the entire State, not excepting Billy Sunday's vast gatherings.

Persons not already listed as patrons or subscribers of the festival concerts are urged to do so in advance of the sale if possible. In this way a record can be made and the distribution of the tickets will be more easily handled. A record of every patron and subscriber is to be kept, so that if they so desire persons may secure the same seats next year as they had at this time.

The next rehearsal of the combined choruses will be held Wednesday evening in the Burnet Street School, Eagles street, near James street. Twelve hundred singers are practising here each week for the festival concerts, and the work of this gigantic choir promises to startle the most critical. The music lovers of Newark and the suburbs are to be treated to a delightful surprise on May 4, 5 and 6 next.

Wednesday evening at the weekly rehearsal a flashlight photograph of the entire body is to be taken, so large a demand having been made by the members for pictures.

### MUSICIANS' CLUB'S MONTHLY MEETING.

Last Saturday evening, April 10, the Newark Musicians' Club held its regular monthly meeting at Lauter Hall. A large audience was present to listen to an attractive and interesting program, which included the following numbers:

Piano and violin, Sonata, D major.....Handel  
Katherine Eymann and Robert Griesenbeck.  
Soprano solos—  
Off Have I Seen.....Dell' Acqua  
A Birthday Song.....Woodman  
Spring Song.....Weil  
(Violin obligato, Arthur Walsh.)  
Mrs. Herbert Smith.  
Piano solos—  
Nocturne.....Scriabine  
Polichinelle.....Rachmaninoff  
Irvin F. Randolph.  
Violin solos.....Selected  
Franklin Brannin.  
Trio, op. 1, No. 3, in C minor.....Beethoven  
The Brannin Trio.  
(Franklin Brannin, violin; Robert Atwood, cello, and  
Louise Atwood, piano.)  
William Theuer was the accompanist.

Next Saturday evening the Musicians' Club will hold its first banquet at the Washington Restaurant when it is expected seventy-five or eighty persons, including members

and their friends, will be present. A gala affair is planned and the banquet committee has arranged for a most enjoyable evening, including speeches, a musical program, and dancing. Those who will address the members are: Henry Gains Hawn, president of the Pleiades Club of New York; C. Mortimer Wiske, conductor of the Newark Music Festival and president of the Paterson Musicians' Club; Spaulding Frazer, city counsel of Newark; J. H. Huntington, Jr., second vice-president of the Newark Music Festival Association, and Thornton W. Allen, organizer of the Newark Musicians' Club and also organizer and secretary of the Newark Music Festival Association. Alexander Berne, president of the club, will act as toastmaster. All of the speakers with the exception of Mr. Hawn are members of the club.

### SOUSA HEARD.

Easter Monday afternoon and evening, Sousa and his Band drew a good sized audience to the Armory where a splendid program was offered. The soloists were Herbert Clarke, Virginia Root and Margel Gluck.

### ORPHEUS CLUB CONCERT.

The second and final concert this season of the Orpheus Club was held last Thursday evening in Wallace Hall. The work of this large male chorus is most satisfying and it is an organization of which Newark should be very proud. The program was excellently rendered. The soloist of the evening was Edna Dunham, soprano.

### MUSIC NOTES.

Sixty local musicians are represented in the souvenir program book which the Newark Music Festival Association is publishing in connection with the May concerts.

The book will be ready for sale the latter part of this month.

The Aborn English Grand Opera Company will open a two weeks' engagement tonight in the Schubert Theatre.

Dora Becker Shaffer, one of the best known violinists of New Jersey and New York, opened the Labor Union Suffrage mass meeting Sunday afternoon in the Strand Theatre, Newark, with two violin selections, Wieniawski's "Romance" and "A la Zingara." Mrs. Shaffer, who is the sister of Gustav Becker, of New York, is also well known in Europe, where she has won the praise of the critics of many cities.

Last week a letter was received by the Newark Music Festival Association from an out of town choral society in which was enclosed a check in payment for forty seats at the festival concerts for members of the society. This is a scheme other societies and teachers ought to adopt.

Orders and subscriptions are now being received for the May 12 issue of the MUSICAL COURIER in which is to be published a complete and especially illustrated review of the Newark Festival concerts. The MUSICAL COURIER will devote a large part of this issue to the review of these three Newark concerts and every effort will be made to make it as complete and detailed an account as is possible. Arrangements have already been made to have special photographs taken and the illustrations promise to be most interesting. Persons desiring the May 12 issue are urged to make arrangements with their newsdealer before the concerts, as the sale of copies in Newark alone promises to be unusually large.

## MINNEAPOLIS ENDS ITS SEASON GLORIOUSLY.

**A Remarkable Performance of Beethoven's Ninth Symphony Closes the Successful Series of Orchestral Concerts—Oberhoffer and His Men Triumph Resoundingly.**

Minneapolis, Minn., April 5, 1915.

The twelfth and last concert of the twelfth season of the Minneapolis Symphony Orchestra was given at the Auditorium, April 1, and was an artistic triumph for Emil Oberhoffer and his men. The last of the Beethoven cycle was given on Wednesday afternoon at the Auditorium and the program was the same at both concerts. This fur-

opened our hearts to love and hope and seemed to give us a new lease on life. Mr. Oberhoffer's interpretations fairly glowed with enthusiasm and conviction. Each man, each instrument aimed at making this last appearance a success and it was more even than that.

The soloists were all in the finest voice possible, the chorus was in excellent trim and the whole could not have been more successful. A great ovation awaited Mr. Oberhoffer after each of these concerts and the orchestra and leader start on the annual spring trip with a great triumph left in the home town.

Two soloists appeared—one, Hannah Hoiby, a local singer of great talent. Her selection was the recitative and aria from "The Marriage of Figaro," by Mozart, which she sang in a true, clear, fine soprano, and for an enthusiastic recall sang a favorite from Grieg.

The other soloist came to us with a novelty—two oboe solos by Bruno Labate, first oboist with the orchestra. The first, "Legende Pastorale," by Godard, was dainty and atmospheric. A fantasia by Pasculli was his second number. This was arranged by Mr. Labate and gave great scope to his technic. The tone was always pure and clear. He is a finished artist and has a soulful delivery. His encore was the "Jocelyn" berceuse, with harp accompaniment, played by Henry Williams.

### FINAL "POP" CONCERT.

The last popular concert of the twelfth season of the Minneapolis Symphony Orchestra took place at the Auditorium on the afternoon of April 4. It was a beautiful day—one of our first spring days—but that did not detract from a full house to greet the ever beloved orchestra. After a splendid reading of the overture to "Rosemunde," by Schubert, the orchestra played the "Spring" symphony of Schumann. The spirited opening by the brass was followed by a sparkling, dainty larghetto and closed with an allegro animato, that certainly showed that Schumann wanted to portray every attribute of spring—green leaves, butterflies, etc. The orchestra entered into the real meaning of this fascinating work.

Emil Oberhoffer came before the public again as an arranger of very great merit, for he has found the inner message to us of MacDowell's "Woodland Sketches" and has orchestrated six of the ten numbers from this exquisite suite. "In Autumn" fairly bubbles with sweetness—"To a Wild Rose" was wonderfully played by George Klass, concertmaster in Richard Czerwonky's place. "From Uncle Remus" and "At a Trysting Place" came in for a good share of hearty applause, while "To a Water Lily" and "Told at Sunset" were gems. Mr. Oberhoffer certainly caught the spirit of the composer and has immortalized the favorite piano selections. The prelude to the third act of "Die Meistersinger" closed this program.

RUTH ANDERSON.

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12 TIMES STAR BLDG. CINCINNATI

nished the first instance in our city of a chance to hear the same program two consecutive times so close together that it was like the public rehearsal and performance the following day that is the custom abroad. After a dramatic reading of "Lenore" overture, No. 3, in which the players obeyed the call of Beethoven as never before, Reed Miller sang "Adelaide" with a sympathy and finish that left nothing to be desired.

As a fitting climax to a great season, the ninth symphony of Beethoven was given with the aid of 200 picked voices from the Philharmonic Club, Harry Phillips, local baritone; Lucille Stevenson, soprano; Genevieve Wheat, contralto, and Reed Miller, tenor, soloists. Just once before was this ninth, or choral, symphony, ever given here. It would take many more hearings to get the whole beauty of this wondrous work. Suffice it to say that Mr. Oberhoffer was at his best, the orchestra and singers were always perfectly under the control of his stick and the whole work was directed by him from memory, without a flaw. The allegro put one quite in a receptive mood to realize the fineness of the molto vivace, which was played in as delicate and finished a manner as any number ever done by our orchestra. The adagio, with its sweet yearnings,



## DR. KUNWALD LEADS "NEW WORLD" SYMPHONY.

First Performance of Dvorak's Popular Work in Cincinnati Under Present Conductor's Baton—A Crowded "Pop" Concert—Amateurs Score in Opera—Conservatory Pupils Heard.

Cincinnati, Ohio, April 9, 1915.

The season of penance, sackcloth and ashes being once more past, things musical are beginning to look bright again and the final spurt of 1914-1915 is on.

The Cincinnati Symphony Orchestra had its "pop" and its regular pair of concerts during the week. At the College of Music one of that institution's most important events, a performance by the Springer Opera Club, was on the bill, and, at the same time, Cincinnati had occasion to hear one of its favorite singers, Florence Hinkle, in recital. Other events of minor importance at the leading musical institutions also took place, making the week a fairly active one.

### A CROWDED "POP."

The popular concert, given at Music Hall last Sunday, was the final one for the present season and presented a request program. The make up of this program again demonstrated the rapid advance which has been made in the taste of the general public in Cincinnati during the past few years. This could be clearly seen when the popular desire embraced such compositions as the "Unfinished" symphony of Schubert and the "Waldweben" from Wagner's "Siegfried."

As stated in a former letter, Dr. Kunwald, the conductor of the orchestra, must be given the major portion of the credit for this state of affairs, for he has selected his popular programs with the greatest of care, always keeping in mind that the mission of these concerts is not merely one of amusement for the masses, but should also be educational. That he has succeeded now is evident even to the casual observer. There is no doubt but that the "Pop" concerts of the season have made numerous patrons for the next regular symphony year.

Besides the two compositions mentioned above the program of Sunday contained as orchestral offerings Auber's overture to "Fra Diavolo," Handel's famous "Largo" in an unusually effective arrangement, Boccherini's well known minuet and the second Hungarian rhapsody of Liszt. The latter has long been one of the virtuoso efforts of our symphony organization, Dr. Kunwald's brilliant interpretation and the equally brilliant rendition on part of the orchestra making it one of the most popular things done by the latter, both in this city and on the road. Its performance as well as that of the rest of the program Sunday was in every way up to the high standard which the conductor and the organization have established for themselves by their previous efforts. On several occasions the applause of the multitude (which filled every seat in the house and every bit of standing room allowed by strict police regulations) forced the talented conductor to signal his band to rise and share the acknowledgment. The "Largo" had, in part, to be repeated.

Ruth Welsh, a talented pupil of the Conservatory of Music, who also is possessed of a charming personality, sang the well known aria, "O Love, Thy Help," from Saint-Saëns' "Samson and Delilah," and "Sempere Ne' Meie Deliri," by Manzocchi. Miss Welsh has a very pleasing voice of good volume, which, in addition, is well placed and trained. Her efforts were highly appreciated by the audience, which demanded an additional number at the conclusion of the Manzocchi opus.

### THE REGULAR CONCERTS.

The first of the fourteenth pair of regular symphony concerts took place this afternoon. The program from the viewpoint of the average concertgoer was one of the most enjoyable of the season, all of the numbers being more or less familiar to musiclovers from repeated hearings. It was, however, the first time a Cincinnati audience had occasion to listen to Dr. Kunwald's interpretation of the "New World" symphony by Dvorak. That there was no disappointment felt was clearly evident at the conclusion, and also between the different movements by the salvos of applause which greeted the performance. And, what is still better, the conductor and his men well merited every mark of approval that was bestowed upon them, the reading being highly temperamental and discerning, while the delivery was smooth and spoke volumes for the careful training bestowed upon the organization. The interpretation differed in some respects from others heard here as to several of the tempos and other points, but was musically clear and of great artistic import. Of particular effect were the broad second movement and the finely constructed scherzo and last movement. In the latter in particular,

Dr. Kunwald reached moments of great dramatic weight. Other orchestral offerings on the program were Weber's "Euryanthe" overture, played with an intense color scheme and full of sharply drawn contrasts; the "Vorspiel" to "Lohengrin," which again showed the fine tone quality of our string body, and the well known "Waldweben," which was given a dashing and most brilliant rendition.

The soloist, Marie Rappold, was put to a strenuous test, singing the familiar prayer and aria, from "Freischütz"; "Elsa's Dream," from "Lohengrin," and "Dich, Theure Halle," from "Tannhäuser" (the latter being an encore after the "Lohengrin" number), in quick succession, as between her offerings there was only the "Lohengrin" "Vorspiel." The strong demands made upon the voice and endurance of the performer by this arrangement were met by her in a wonderful manner, she being apparently as fresh at the end as in the beginning. Mme. Rappold's voice and art are seemingly at their best at the present time and, if her performance of this afternoon may be taken as an earnest, America will have her best services for some years to come, which is a thing devoutly to be wished.

### FLORENCE HINKLE SINGS.

Last Wednesday evening Emery Auditorium was the scene of a recital by Florence Hinkle. Miss Hinkle is well known and no less well liked by the Cincinnati musical public, as was attested at the last May festival and also in one of the symphony concerts of recent date. The occasion was an artistic treat of no mean proportions, and it is doubtful whether Miss Hinkle ever has been heard to better advantage in this city. Her program was in every way a delightful one, well selected and equally well varied in style. She deserves particular credit for putting several rarely heard songs among her numbers. Among others, Louis Victor Saar's "To One I Love"—a beautiful little ditty—was highly appreciated by the audience.

### AMATEURS IN OPERA.

Thursday the long—also longingly—anticipated performance of the Springer Opera Club was ensconced at the Odeon, the beautiful and appropriately furnished auditorium of the College of Music. These affairs of the Springer Opera Club are among the most popular events of Cincinnati's musical life. As usual the hall was crowded with the elite among our music patrons, who have long since recognized the fine work that is being done by this, one of the foremost organizations of the college. The performance was the last which the club will give this season, and it may be said at once that it was by far the best. The choice of vehicles had fallen upon the first act from "Hänsel and Gretel" and "Cavalleria Rusticana," the latter being given in complete form.

The stage settings were complete and in good taste for both works, while the performances themselves were worthy, on the whole, of comparison with many of professional stripe. In "Hänsel and Gretel" the two title roles were sung by Nellie Gilbert and Marie Hughes, both of whom displayed histrionically and vocally the best of training. Clarence Heidrick and Norma Weidner, as the parents, were also on their mettle, rounding out a performance which was praiseworthy to a high degree.

"Cavalleria" is to an extent a more ambitious undertaking, but those concerned seemed nothing daunted by this fact and went through their parts with a vim and assurance that was most pleasing to those before the footlights. The two leading roles—Santuzza and Turiddu—were especially well cast, Gretchen Morris and Walter Vaughan being in charge. Both have for a time been considered among the leading singers in the community, their accepted status being that of semi-professionals. By their work of Thursday night they have established the claim of being on the brink of rightfully dropping the "semi" from the term and launching out as regulars. Indeed Vaughan in particular has been filling a considerable number of professional engagements during the near past and giving eminent satisfaction. His experience served him in good stead on Thursday when he gave a well rounded performance both in regard to singing and acting. Paul Sebring, as Alfio, carried through his part with credit, while Margaret Scott, as Lucia, and Helen Stover, as Lola, also were deserving of praise. The chorus, to which is assigned a task by no means light, came through the affair with honors,

showing the greatest of care on the part of those in charge of the rehearsals.

Albino Gorno, dean of the college faculty, was the conductor. His, the most difficult task of all, was performed in his usual efficient manner for which he has become so well known that it is taken as a matter of course. Romeo Gorno was the assistant conductor, while Joseph O'Meara, head of the dramatic department, attended to the staging, which was one of the noteworthy things about the whole affair. The college is to be congratulated heartily upon its ability to produce works of this caliber.

### CONSERVATORY PUPILS HEARD.

At the Conservatory of Music two events attracted especial attention during the past week, one being a recital given by the pupils of John Hoffman, the popular vocal instructor, and the other a piano recital by Myrtle Reed, one of the year's graduates and a pupil of Marcian Thalberg. Hoffman's pupils acquitted themselves with great credit to themselves and their master, a number of exceptional voices and talents being noticed. Miss Reed's recital was the second she has given within several weeks. There is no doubt about Miss Reed's pianistic gifts. The mere fact that she was able to give two programs of high technical and musical demands in such a short space of time speaks for itself. Adding to this the fact that both programs were handled with high efficiency it will be at once apparent that Miss Reed has made no mistake in her choice of a profession. Among Miss Palmer's numbers at her second recital were Bach's chromatic fantasia and fugue, Scarlatti's sonata in A, Beethoven's sonata, op. 110, six of the Chopin etudes as well as Liszt's "Gnomes" and "Campanella."

CINCINNATUS.

### Adele Krueger Pleases Baltimore Audience.

Adele Krueger, the New York soprano, sang before a large and enthusiastic audience at the Lyric, in Baltimore, on March 11, at a benefit for the German and Austro-Hungarian Red Cross Society. The singer's art and voice were much praised. She sang Leoncavallo's "Mattinata"; "One Fine Day," from "Madame Butterfly" (Puccini); Henschel's "Morning Hymn"; "Gute Nacht," by Franz; "Zueignung," by Strauss, and "Neue Liebe," by Rubinstein. The encores were "Conspirators," by Engel, and "Heimweh," by Wolf.

In its review of the concert, the Baltimore American stated:

"Adele Krueger, the New York soprano, delighted the audience with her well schooled voice and intelligent renditions."

"Der Correspondent," the German daily, commented upon Mme. Krueger's "distinguished appearance," and in the critical mention added:

"With her bell-like soprano, Adele Krueger captured the hearts of her public. Her rendition of the aria from 'Madame Butterfly' proved a memorable delight. Everything expected of her was presented with soul and feeling, and in a manner highly excellent throughout."

Last Saturday afternoon, Mme. Krueger sang groups of English and German songs at the New York Liederkrantz musicale, arranged by the officers of the Ladies' Chorus.

### Yvonne de Tréville Incognita in Detroit, Mich.

Until a young woman in rose satin hat and gown, bearing an armful of Easter lilies, appeared from behind the organ at the dedication services of the Swift Memorial Organ and Scotten Chimes of the Fort Street Church at Detroit, Easter Sunday, no one guessed that Yvonne de Tréville had interrupted her Middle West tour to jump back from Indianapolis Saturday night in order to sing Rossini's "Inflammatus," from the "Stabat Mater." The three high C's rang out one after the other, and De Tréville was no longer "incognita," as her high notes are unforgettable by their beauty and purity of tone. The prima donna left town again on Easter Monday and will not return to Detroit until May 4 when she gives her costume-recital here.

### Whitmer Announces Recital Series.

T. Carl Whitmer, head of the music department of the Pennsylvania College for Women, Pittsburgh, Pa., announces a series of three Thursday afternoon recitals at the college, on April 15, April 22 and April 29. On May 6 the annual concert will be given when original compositions will be heard. The programs for these concerts will be most interesting and the affairs promise to be as popular as in former years, this being the sixth season this series has delighted music lovers of Pittsburgh.

### Margaret George Arrives.

Margaret George, who will make her first public appearance on April 29, when she will be soloist with the Hamilton (Canada) Symphony Orchestra, arrived in New York yesterday, April 13, on board the steamship Taormina. Miss George is a dramatic soprano who has attained noteworthy success abroad, and who is now returning to her native Canada, where she will be heard frequently in concert and recital.

### Sulli Pupil Scores in Recital.

An appreciative audience gathered in the spacious studios of Giorgio M. Sulli, the vocal maestro of New York, on the evening of April 7, and listened to an interesting program by his artist-pupil, Loretta Hallisy. Miss Hallisy, who has a coloratura voice of lovely quality, possesses a personality which quickly won for her the sympathetic interest of her audience. Her numbers consisted of five groups, the first and last being English songs by Carrie J. Bond, Robert C. Clarke, S. Schlesinger, Lehmann, and Henry R. Bishop. The balance of her program consisted of "Che Gioga" (Mattei), "Vieille Chanson" (Bizet), "J'ai tant de choses a vous dire" (Ferrari), valse from "Romeo and Juliet" (Gounod), gavotte from Massenet's "Manon," staccato polka



LORETTA J. HALLISY.

(Mulder) and the "Shadow Song" from "Dinorah" (Meybeer). "Lo! Here the Gentle Lark," which closed this attractive program, was sung with flute obligato, played by Rose Fischbein.

There is a uniform excellence throughout Miss Hallisy's singing, which shows the results of the careful training given it by Maestro Sulli, her vocal studies having been carried on entirely under his guidance. She displays the characteristics of the Sulli method of singing, the clear enunciation, excellent diction, and fine breath control, which she combines with a thorough musicianship. She is ready for concert work, and indeed there are a number of engagements to be filled before the close of the season by this energetic and well equipped young artist.

A pleasant interlude in the program was the piano solo work of Sophia Barsay, who played Nevin's "Narcissus," and Grieg's "Erotik." In addition to being a talented pianist, Miss Barsay is studying voice with Mr. Sulli, under whom she is making rapid progress.

### Spooner at the Biltmore.

Philip Spooner, tenor, was a soloist at a concert given in the Hotel Biltmore, New York, on Thursday evening, April 8. Mr. Spooner, together with Frank Polloch, tenor, and Francis Rogers, baritone, appeared in the wedding scene of the pageant "A Night in Poland." Mr. Spooner was well received by a large audience. Mme. Sembrich and Adamo Didur also contributed their share in making this a noteworthy affair.

### Florence Mulford Hunt's Students' Concert.

Florence Mulford Hunt is at present busy preparing her many vocal pupils for the annual commencement in June, which will take place in Wallace Hall, Newark, N. J. This is an event which is always eagerly anticipated by the music lovers of Newark and vicinity, for previous graduations have proven that these affairs contain the elements of an artists' concert rather than merely a students' recital.

### Mildred Dilling's Many Bookings.

Among the recent appearances of Mildred Dilling, the talented young harpist, may be mentioned an engagement with the Schubert Study Club, of Stamford, Conn., where she played works by Bach, Zabel, Hasselmanns, Debussy, Tedeschi and Chopin; a musicale at the Social Science Club House of Ware, Mass., where she gave a similar program; a musicale in Plainfield, N. J., April 1; before the Studio Club of New York, on April 7, and the same evening at a private musicale. On April 15, Miss Dilling will appear at a concert to be given at the Hotel Plaza, the

other artists being Rudolph Ganz, David Bispham, Arthur Hartman, and Vera Poppe, the gifted young cellist. Miss Dilling will be heard at Scarsdale, N. Y., on April 17, and on April 30 she will play at a concert to be given at the Waldorf-Astoria Hotel, New York.

### FIFTEEN THOUSAND

#### WELCOME EASTER MORN.

Record Throng Gathers on Summit of Mt. Rubidoux, California, in Greatest Outdoor Religious Service in America  
—Marcella Craft Sings Compositions of Carrie Jacobs-Bond and Mrs. H. H. A. Beach.

Fifteen thousand persons from Los Angeles and neighboring cities assembled on the summit of Mt. Rubidoux on Saturday, April 3, to welcome the Easter morn. In motor cars and on foot many of the throng traveled a great distance to join in this, undoubtedly the most remarkable outdoor religious service in America. Hundreds of persons were unable to obtain lodging and were obliged to remain up all night. About 5,000 persons, it is reported, had reached the summit before there was the faintest streak of light in the East. From 3 to 6 o'clock a. m., the stream of travelers was continuous.

In a most interesting article the Los Angeles Times describes this notable event in detail. Parts of the article follow:

"At the hour of sunrise the summit of Mt. Rubidoux was covered with people. A continuous line of motor cars extended from the crest of the mountain down the corkscrew trail, seven miles to the bottom. Along every foot-path there was a stream of humanity which connected with the main crowd at the summit and extended far down the sides. Several thousands, on account of the great press, were not able to reach the top in time for the opening of the services. The broad expanse of Mt. Rubidoux's summit was not large enough to hold the Easter pilgrims.

"Just as a fanfare of trumpets announced the invisible sunrise, a woman with a flowing green veil reached the summit and pressed up to the singers' platform. She was Carrie Jacobs-Bond, hurrying to be near at hand when the chorus sang the 'Anthem to the Easter Dawn,' composed by her especially for the occasion.

"At last year's service on Mt. Rubidoux, Mrs. Bond experienced what Christians call a 'conversion,' but designated by artists as 'an inspiration.' Out of this elevating experience came the words and music of an anthem which charmed the great concourse with its clear, pure melody. The composition, so favorably received, was rendered by Marcella Craft and the chorus of the First Methodist Church, led by Carl Bronson. . . .

"Mrs. H. H. A. Beach, of Boston, another of America's noted women composers, was responsible for a second pleasing musical surprise. She volunteered on the inspiration of the moment to play the accompaniment of her composition, 'The Year's at the Spring,' sung effectively by Miss Craft. Mrs. Beach made a special trip to Riverside to be present at the sunrise service.

"Miss Craft sang two other solos—'The Holy City' and 'Hear Ye! Israel.' The assemblage united with the chorus in singing two hymns, 'Sweet Peace, the Gift of God' and 'In the Cross of Christ I Glory.' . . ."

### Mittell Pupils' Recital.

A joint recital by pupils of Philip Mittell, violin pedagogue, and Antoinette Ward, pianist, was given at Chickering Hall, New York, on Friday afternoon, April 9. Mr. Mittell's three artist-pupils distinguished themselves by their fine performances, and added fresh laurels to their illustrious teacher. Master Oscar Wasserberger played "Schon Rosmarin" and "Tambourin Chinois," by Kreisler, as well as "Zigeunerweisen," by Sarasate. George Agins played "Berceuse," by Godard, and "Humoresque," by Dvorák; Helen Eick gave an excellent rendition of "Air," by Mathewsen, and "Aus der Heimat," by Smetana. Miss Ward introduced three pupils, Ruth Coe, Helen Hulsmann and Master Gorgon Phillips, whose playing shows excellent training.

### Carl Hahn's Work Appreciated.

Carl Hahn, cellist, pianist, composer, accompanist and teacher, recently received the following letter from Louis Arthur Russell, director of the Metropolitan Schools of Musical Art:

METROPOLITAN SCHOOLS OF MUSICAL ART.  
Newark, N. J., April 6, 1915.

Carl Hahn, Esq., New York City:  
DEAR MR. HAHN: Anna Benedict, one of our promising young singers here, at a recital last Thursday evening, sang your beautiful song "Tis All that I Can Say," and it made a splendid impression. The composition is certainly beautiful and effective, and I again congratulate you.

Remaining with kind regards,  
Fraternally yours,  
(Signed) LOUIS ARTHUR RUSSELL.

### Florence Wiley Zerbe's Success.

At a recent meeting of the Schubert Club, of Oil City, Pa., when the Cadman Choral Club, of Franklin, was entertained, Florence Wiley Zerbe, soprano, sang three solos. These were Chadwick's "Thou Art Like Unto a Flower," Cadman's "The Geranium Bloom," and Lohr's "Where My Caravan Has Rested." The Oil City Derrick of the day following declared: "Mrs. Zerbe's charming personality combined with the smooth perfectly controlled voice, artistic interpretation and wonderfully clear diction, make her a singer most interesting to hear."

Mrs. Zerbe is president of the Cadman Choral Club, which on this occasion sang "Spring Song" (Weil), "The Night Has a Thousand Eyes" (Lynes), and "Little Orphant Annie." On May 6 she will give a recital in Franklin, her numbers being "One Fine Day" (Puccini) and various songs by Charles Wakefield Cadman. On May 11 she will appear before the Venango County Medical Society, singing "Mistress Mary" (Gaynor), "Danza" (Chadwick), "Place of Dreams" (Harold Osborn Smith), and "My Heart at Thy Sweet Voice" (Saint-Saëns).

Mrs. Zerbe's exceptional vocal attainments and delight-



FLORENCE WILEY ZERBE.

ful personality unite to make her a singer in frequent demand for concert work in Franklin and vicinity.

### Carri Pupils to Appear in Recital.

Ferdinand Carri, director of the New York Institute for Violin Playing, will present his pupils in recital at Aeolian Hall, New York, Saturday evening, April 24. The program, which will be given at this time by the students, will consist of compositions by Bach, Mendelssohn, Paganini, Ernst, Vieuxtemps, Wieniawski, Sarasate and other composers for the violin. A feature of the evening's program will be the performance of Handel's "Largo" by forty violins, piano and organ.

### Bloch Plays at Tonkünstler Meeting.

At the April 6 meeting of the Tonkünstler Society, held in Memorial Hall, Brooklyn, Alexander Bloch, violinist, and Mrs. Bloch, pianist, were assisting artists. They played Beethoven's C minor sonata, No. 2, from op. 30, displaying a unity of purpose and a breadth of interpretation which marked them as thorough musicians. Mr. Bloch also played Eduard Herrmann's concerto in C minor, from op. 25, assisted by Mrs. Bloch at the piano. They were enthusiastically applauded by an appreciative audience.

### Grace Breen to Give Recital.

Grace Breen, lyric soprano, will give a recital in Aeolian Hall, New York, on Sunday evening, April 18. She will be assisted by David Hochstein, violinist, and Walter Golde, at the piano. Miss Breen, who is an artist pupil of Delia M. Valeri, the eminent New York vocal teacher, will be heard in selections from the Italian, French, German and English composers.



### Ruth Deyo's Achievements.

Ruth Deyo, the American pianist, who has been winning such signal success abroad and in this country during the past few years, has placed herself under the management of G. Dexter Richardson, and contemplates an extensive American tour next season, embracing recitals and appearances with orchestra.

Miss Deyo has had a unique career. Starting at the age of three to improvise and play by ear, her gifts developed with astonishing rapidity in the direction both of composition and interpretation. She was, unlike many "Wunderkinder," kept away from public playing almost entirely—one of the few exceptions being a recital of her own compositions at the World's Fair in Chicago.

Her talents were carefully guided by William Mason, and later by MacDowell, who sent her to Europe, where she studied and received advice, praise and encouragement from Paderewski, d'Indy, Busoni, Carreño, Stepanoff, Bauer, and later from her friend, Charles Martin Loeffler. She made her debut in a recital in Berlin, and scored a real success.

Miss Deyo has not been satisfied to remain only a good musician, but has read widely and shown great originality in her powers of thought—working out, in the last analysis, everything for herself. These rare intellectual qualities, combined with her pronounced musical gifts, make her already an individuality in music even though she is young.

This American pianist has had endless eulogies of her playing from musicians and critics. She was hailed in Leipsic (when she first appeared there) as having "every attribute necessary to a great pianist, personality, something to say, technic of dazzling brilliancy, temperament, intelligence and a strong musical nature." The Leipsiger Zeitung also spoke of Miss Deyo as "one of the rarer few not only appointed, but chosen for the pianistic art." The Allgemeine Musik-Zeitung, of Berlin, calls her "a true artist nature which is able to bring out the real music-poetic content of an art work and to place it before an audience with full comprehension of its inwardness." In the London Standard the player is alluded to as being "highly endowed," "admirable," "really fine," etc. The Paris Monde Musical exclaims: "She gave an ideal interpretation of the MacDowell concerto. What a magnificent pianist."

Of Miss Deyo's playing of a MacDowell sonata, the New York Times says: "She played the sonata with a fine sweep and power, with an eloquence born of assured conviction and of admiration for it. She has abundant strength and facility, a warm and musical tone varied in color, technical brilliancy and dexterity." The New York Tribune praised in this fashion: "She was an admirable player in an admirable composition—Schumann's concerto."

Philip Hale, in the Boston Herald: "She is emotional, sincerely so in her expression. Her natural qualities, her singing tone of fine quality, her appreciation of contrasting shades of color and her ability to differentiate in the matter of tints, her musical phrasing were well displayed."

Boston Transcript: "In her interpretation of the weird intricacies that thread their way through the more modern compositions, Miss Deyo proved herself to be the possessor of a vividly imaginative temperament and a feathery technic."

Two of Miss Deyo's recent appearances were with the Boston Symphony Orchestra at Cambridge, Mass., where she scored an unusually strong success, and with the Cincinnati Symphony Orchestra in Cincinnati, where she was received with no less acclaim. Of the latter occasion the Cincinnati papers wrote—she played MacDowell's minor concerto—as follows:

The soloist of the concert was Ruth Deyo, a pianist who will attract more than passing attention. Miss Deyo is one of the fortunate, on whose cradle the fairies have smiled and laid their gifts. She has youth, beauty and talent. Her's is a pianistic technic, clear, brilliant, refined and skilled. It is colorful and spiritual. . . . It was a sympathetic and very beautiful reading and one sympathetically accompanied by the orchestra. Artistically, it was the finest and most illuminating announcement of this concerto which is recalled.—Times-Star, March 13, 1915.

Miss Deyo proved to be a genuine surprise. She played the concerto in a manner that stamped her a finished artist, possessed of a clean, crisp technic, a poetic soul and a keen sense of rhythm. By means of these endowments she realized the best that is in the concerto, the second movement in particular being a bravura performance of the highest order. In spite of her slight physique there was also sufficient strength in her playing, while her charm of manner quickly prepossessed the audience in her favor. The result of all this was that she proved to be one of the best liked pianists appearing with the orchestra this season, as well as a soloist whom it would be a pleasure to hear again.—Enquirer, March 13, 1915.

Ruth Deyo, the remarkably gifted young pianist, played the D minor concerto of Edward MacDowell. . . . In the performance of it Ruth Deyo brought to it a masterly control of the keyboard and an unimpeachable technic. Her tone is crisp and clean and her phrasing absolutely lucid. She displayed a wealth of tonal variety, coloring her phrases with consummate taste and skill. While her playing has the subtle qualities of delicacy of feeling and poetic interpretation, she also possesses an admirable strength which gives to her work a wide sweep and at times an almost masculine virility. In the "Larghetto Calmato," the first movement, she immediately announced both her musical and technical proficiency; to the second

movement, Presto Giocoso, a charming and scintillating scherzo, she gave a delightful reading, one imbued with lightness and grace, while in the third movement, largo, Miss Deyo revealed the wider range of both her technical and emotional powers. The soloist's reception was a most cordial one. She was recalled again and again, and finally responded with an encore.—Commercial Tribune.

In addition to all the foregoing qualities, Ruth Deyo possesses also the gift of getting in touch with her audiences. Her fine sincerity of purpose, her exceptional modesty with regard to her achievements and her delightful and sympathetic personality, combine to make her an artist of whom America will hear much in the very near future



RUTH DEYO.

and be proud to claim as one of its native musical products.

The singularly delicate and effective portrait of Miss Deyo reproduced on this page is by Edmund Dulac, a friend of the pianist and great admirer of her art.

### A Washington Pupil's Recital.

Georgia E. Miller, director of the Virgil Clavier School, Washington, D. C., recently presented two pupils in an interesting recital. Elizabeth Defandorf played prelude by Bach, bourée by Bach, gavotte by Bach-Saint-Saëns, and the first movement of Beethoven's third sonata in op. 31. Ouida Wheelock-McCafferty's numbers were a Chopin etude in C sharp minor, fantasie impromptu by Chopin, "Novelette" by Schumann and "Ungeduld" by Moszkowski. A number of Washington's leading musicians were in attendance and were delighted with the work of these artists.

Assisting them were Myra McCathran, soprano, and Hilda Koehler, mezzo-soprano. Miss McCathran sang "Sylvain" by Sinding, "One Spring Morn" by Nevin, and "Love Has Wings" by Rogers. Miss Koehler was heard in "Die stille Wasser rose" (von Fielitz), "Fleur jetes" (Chaminade), "My Love's an Arbutus" (Irish) and "Thy Beaming Eyes" (MacDowell).

### Three Gescheidt Tenors Sing.

Three tenors of Miller Vocal Art-Science schooling, under Adelaide Gescheidt, of Carnegie Hall, New York, are singing with marked success. Vernon T. Carey sang as soloist in "Stabat Mater," by Rossini, in the Old First Reformed Church, Brooklyn, March 21, and in Dubois' "Seven Last Words" on Good Friday. Don Carlos Buell was the tenor soloist in "The Messiah," given by the Oratorio and Operatic Society of Saint Brendan's Church, New York, March 28. C. Judson House was tenor soloist in Stainer's "The Crucifixion," at New York Avenue M. E. Church, Brooklyn, April 1, and in "The Daughter of Jairus," by Stainer, Easter Sunday, at the same church. Tuesday, April 13, Dr. Frank E. Miller gave a lecture, subject, "Rhythm According to Natural Law; Amplitude and Overtones," with demonstrations by those studying voice under Miss Gescheidt.

### Lecture-Recital by T. Carl Whitmer.

T. Carl Whitmer, the gifted pianist and composer, gave a lecture-recital at Fort Smith, Ark., on March 29. Mr. Whitmer, who has charge of the music at the Pennsylvania College for Women, Pittsburgh, Pa., was assisted by Vera Brady Shipman, reader, and Mrs. William Hutchings Allen, soprano. The subject of his talk was "The Characteristics of American Music," and in the course of his lecture works by MacDowell, Beach, Hopkirk, Farwell, Cadman, Huss, Campbell Tipton, as well as by Mr. Whitmer, were used to illustrate various points of interest.

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### Ruth Deyo at the Plaza.

In the grand ballroom of the Plaza Hotel, New York, last Thursday afternoon, April 8, a benefit concert for the destitute families of musicians of Paris and the small military hospitals in the French Provinces drew a large and representative audience. The soloists were Ruth Deyo, pianist, who was also heard in several delightful numbers with Pablo Casals, cellist; Ruth Kingsbury Townsend, mezzo-soprano, and Vernon d'Arnalle, baritone. Mrs. Edwin Lapham was the accompanist.

The feature of the afternoon's program, however, was the playing of Miss Deyo, an artist of remarkable attainments. Fluent technic, thorough understanding and an uncommon display of strength and tenderness characterized her playing. She was applauded warmly, and deservedly so. In her opening and closing numbers with Mr. Casals she displayed keen ensemble sense and impressive ability to grade and modulate her lovely tone.

Her individual numbers were Chopin's scherzo in C sharp minor, op. 39; Albeniz's "El Abacin" and Balakirev's "Islamey," to which she added an encore. With Mr. Casals she played Boccherini's sonata, A major, op. 6 (two movements), and three numbers by Fauré, "Elegie," "Sicilienne" and "Papillons."

The other outstanding feature of the concert was Mr. d'Arnalle's singing. He is an artist in every meaning of the term, for he possesses a beautiful voice and uses it with deep understanding and utmost flexibility.

The patronesses included Mme. Gatti-Casazza, Mrs. Paul Cravath, Mrs. Charles H. Ditson, Mrs. E. Tiffany Dyer, Mrs. John Hays Hammond, Mrs. William Arbuckle Jameson, Mrs. Paul Morton, Florence Murphy, Mrs. Ethelbert Nevin, Mme. Sembrich, Mrs. Lewis Buckley Stillwell and Mrs. William Truesdale.

### Needy Belgian Musician.

University of Missouri,  
Columbia, Mo., April 8, 1915.

To the Musical Courier:

I am enclosing a letter which I received some little time ago from a Belgian musician who is utterly unknown to me. As we have no school of music at the university, only a department in which I am professor of the theory of music, I shall not be able to do anything to assist the writer of the letter. It occurred to me to send the letter to you with the request that you publish it in the MUSICAL COURIER in case you care to do so in the hope that this man, who seems to be worthy in every particular, might come in contact with some institution that could make use of his services.

With best regards,

Sincerely yours,

W. H. POMMER.

Amersfoort, January, 1915.

To the State University (School of Music) of Missouri:

Being belgian fugitif and not able to gain my money here in Holland, I apply to your University for informations.

I am professor in piano-teaching, first price of the Conservatory of Brussels, pupil of Arthur de Greef and the late Raoul Fugno.

Is it possible to get a position as professor at your School of Music?

For informations you can ask the Misses Marie and Georgine van Aahen, both professor (piano and violin) at the Drake University, Des Moines (Iowa).

Please, will you be so kind, to answer to the address of Mr. H. Y. Nolter, 39 Lind-Singel, Amersfoort, Holland, Europe.

Respectfully yours,

A. VAN DER MEULEN.

### New Schelling Composition.

When Ernest Schelling, the pianist, plays with the principal American orchestras during the season 1915-16 he is to introduce a new composition of his own, which has not yet been heard in public. The work is for piano and orchestra and is called "Fantasy in the Form of Variations." It was begun by the American virtuoso at his chateau, Garengo, at Celigny, near Geneva, Switzerland, but was finished in New York only a few days ago. It was because of the fact that he was devoting so much time to this fantasy that Schelling refused to fill concert engagements this spring, although he did make one exception in the case of a benefit for the Polish Relief Fund.

Schelling first attracted widespread attention as a composer in 1908-9, when he presented his "Suite Fantastique" for piano and orchestra to American and British audiences.

### Myrna Sharlow with Chicago Opera.

Concert Direction M. H. Hanson announces that Myrna Sharlow signed a contract last week with Cleofonte Campanini whereby she becomes a member of the Chicago Opera Company next season. The soprano will sing among

other roles Gretel and Cendrillon as well as many of the roles she sang with the Boston Opera Company in Boston and Paris last year.

### Hamlin's Advice.

An interesting article by George Hamlin, the tenor, and only one of many he has recently written, appeared in the Chicago Herald, April 4. Headed "Hamlin's Advice To Vocalists," it deals in a most instructive manner with facts of importance to every singer. The article in full follows:

"Among the many letters which I have received from Herald readers there is one written by a young student



GEORGE HAMLIN.

of singing from which I wish to quote: 'No teacher had been recommended to me, so I took a chance, so to speak. I regret, however, that I did not fully investigate the merits of several men before I began to study.'

"This is a fair example of what about ninety-nine out of every hundred students do in the beginning—'take a chance'—but they do not realize what a big chance it is they are taking.

"Let us consider for a moment whether a man about to build a house would employ the first architect, mason, carpenter, plasterer and decorator whose sign he saw hanging in front of their respective places of business. We know he would not do this, but that, on the contrary, he would give the matter very careful consideration.

"On the other hand, few men would think of starting in business as architect, mason or carpenter without first

gaining some practical knowledge of their chosen work. Should they attempt to do so the public would only too quickly learn of their incompetence. Their work would soon display it.

"But what about the noble art of voice culture? Any charlatan can plunge into this field of lucrative endeavor with only the slightest excuse, or, I might say, with no excuse at all. No matter how bad the work turned out the entire blame can be placed on the pupil, the teacher assuming no responsibility whatever. These 'professors' may base their qualification for teaching on a term of singing lessons at some remote period, or on having studied the piano for at least two months, which gave them the very best ideas on voice production (?), or, perhaps, they played the accompaniments for a prominent singer once at a school commencement, or spent a month in the studio of an Italian maestro in Milan and absorbed his famous method in this time. Or, again, it may be they possess a few of Caruso's records, from which they have been able to discover the secret of his wonderful art!

"In fact, nothing is required in entering the profession of singing master except to paint your name on the door of a studio, decide on a distinguished sounding fee—and wait for the gullible pupils. They soon turn up, asking no questions, and if, sooner or later, they have no voice left, why, the teacher is not to blame—it is their own stupidity and lack of talent.

"As a matter of fact, such 'professors' are by no means rare. There are hundreds of them, and countless young men and women in the country are paying out to them their hard earned money, or permitting their self sacrificing parents to deprive themselves of comforts in exchange for worthless lessons, whereas the only thing that gains thereby is the bogus 'professor's' ill gotten bank account.

"Young students come to the city to study singing with no advance plans and wander around from studio to studio until they fall into the net of some 'professor,' unless by happy chance they are fortunate enough to stumble upon an honest and efficient teacher. I do not mean to say that all these 'professors' are dishonest; many of them are entirely conscientious and think, in their ignorance, they really possess all the requirements of the singing master, but this does not obviate the danger to the unfortunate pupil who studies with them.

"The trouble is that it is too easy for the incompetent to adopt this profession, and there is too great a tendency on the part of the unthinking student to be drawn unawares into the snare.

"Why is not something done about it, do you say? There is one simple and admirable solution of the problem: Let all teachers of music be compelled to undergo as severe and comprehensive an examination of their ability as school teachers, and, like them, not be permitted to teach without a certificate of competency."

### Malkin Honored by Godowsky.

Ada Becker, artist-pupil of Manfred Malkin, who played so well at the Aeolian Hall, New York, concert of the Malkin Music School a few weeks ago, will be entered among the limited number of Godowsky pupils at once. The eminent virtuoso does not accept all pianists as his pupils, and this is a signal honor for Mr. Malkin.

If you are a fox-trotter, a one-stepper or a hesitator, you realize that the colored musicians are the ones with a real sense of rhythm. And if you ever have been interested in vocal "close harmony," you know that negro voices drop most naturally and affectionately into chords of the "barber shop" variety.—New York Evening Mail.



MME. SCHUMANN-HEINK'S RESIDENCE AT GROSSMONT, NEAR LA MESA, CALIFORNIA.  
The great contralto's bungalow is situated in an ideal spot not far from San Diego in a rugged, hilly section.



# NEWS FROM VARIOUS CITIES

## Lincoln.

Lincoln, Neb., March 27, 1915.

The initial appearance in Lincoln of the Steckelberg Symphony Orchestra was an event of unusual interest. It is not saying too much, perhaps, to state that in the writer's opinion a better school orchestra would be very hard to find. There was nothing amateurish in tone, interpretation, or appearance, and surely the three practices a week for two years on the program given reveals evidence of a faithful body of students. The ovation tendered this orchestra and its masterly director, Carl Frederic Steckelberg, was one of the greatest ever bestowed by a Lincoln audience.

Every number was received with manifestations of approval. The symphony, Dvorak's E minor No. 5, was splendidly played and Mr. Steckelberg's reading was characterized by originality, poetic insight and breadth of conception. The splendid string section which is made up of the director's own violin class, was superb and could rank with many professional players.

The joint recital, at the Temple Theatre, given by Miss Le Baron and Walter Wheatley, was an occasion for the gathering of a most cultured audience of musical enthusiasts. Miss Le Baron possesses a dramatic mezzo-contralto voice, a magnificent stage presence and an artistic temperament. She charms from the very first and the charm continues to grow. Mr. Wheatley's pure lyric tenor voice was heard to excellent advantage in his well selected program. Dr. Mayhew added materially to the enjoyment of the evening by his sympathetic accompaniments. Many encores were granted, the Serenade from "Tales of Hoffmann" being a gem as given by these artists.

It is a matter of interest to notice the splendid attractions on the Orpheum bills. We have just heard Jeanne Jomelli in selections from her repertoire, and we are soon to have Elsa Ruegger, the cellist, in a program of her best selections. A number carrying local interest this winter was our own Lillian Cinberg, pupil of the August Molzer Violin School, and she delighted the big audiences. Manager Gorman is surely to be congratulated for featuring such attractions at a reasonable price.

One of the most delightful open meetings was that held by the Morning Musical Review in honor of their many friends, at the home of Mrs. Sanborn. A delightful program was presented by Mrs. August Molzer (violin); Lillian Eiche (cello), Edith Burlingame (pianist), and Mrs. Schloss (contralto). Mrs. Kennedy accompanist.

The Musical Art Club met in open session at the elegant new home of Mrs. Carl Steckelberg and the members were given a rare treat in the program of French music, in which Mr. and Mrs. Steckelberg, Annie Jones and Edith Lucile Robbins took part. The Matinee Musicale in its program of Russian music was highly instructive and entertaining. Miss Hayward had charge and gave a splendid paper. Lillian Helms Polley, soprano, and Sidney Silber, pianist, delighted the large audience with their splendid selections. The two hundred and forty-fifth afternoon concert was given, March 22, at Temple Theatre, with Miss Robbins as leader. "The Chamber Blue," by Arthur Fickenscher, was sung by members of the club. Nell Cave was heard to the delight of all and Robert D. Latsch, baritone, contributed to the afternoon's enjoyment with a group of songs.

The decision of the artists Miss Le Baron and Mr. Wheatley to locate in Lincoln, with a branch studio in Omaha, is hailed with joy by their many admirers.

Teachers are reporting an unusual amount of talent in the many departments of the University School of Music, Willard Kimbal, director. The teachers of this institution are called upon frequently for programs and are most gracious in responding. This means much to the musical atmosphere. Many students have good church and concert engagements. J. Frank Frysinger, who has been seriously ill, is recovering, but will not be able to give the organ concerts at the Exposition as planned for this month.

The Choral Society of Wesleyan University is planning to give "The Messiah" in May, with orchestra. The glee club and male quartet have been active with numerous concerts.

The Choral Society of Cotner University has given two presentations of Stainer's "Daughter of Jairus" to enthusiastic audiences. One was given at Bethany and the other in the First Christian Church, Lincoln, Tuesday, March 23. The Male Glee Club of twenty-four members, with Edw. S. Luce as director, furnished the music for the Teachers' Convention at Temple Theatre, March 25, and created a fine impression, receiving many recalls. They give their home concert at the university, March 30. The Edw. S. Luce Concert Company is engaged for fourteen concerts throughout Nebraska, Kansas and Missouri during spring vacation.

The band of the State University, under the direction of C. Cornell and the Glee Club, with Carrie B. Raymond in control, are giving a series of successful concerts over the state. Lincoln is justly proud of these splendid organizations.

A valuable addition has been made to the faculty of Lincoln Musical College by the engagement this year of Florian Varkony, a grand opera singer and former instructor in a grand opera school at Vienna.

A splendid concert was given in the chapel of Union College by the Steckelberg Orchestra of forty members. Great enthusiasm

was shown and many encores were requested. A school which has a high standard appreciates such concerts as this, and Union College at College View has this reputation. ELIZABETH EASTWOOD LUCE.

## St. Louis.

St. Louis, Mo., April 2, 1915.

Conductor Carl Mahlmann and sixty members of the St. Louis Symphony Orchestra, gave their third concert at the Odeon last Saturday night under the management of W. Gus Haenschel. Mr. Mahlmann and his men presented two first time numbers, fantasia from "La Tosca," by Puccini, and Friedmann's "Slavische Rhapsodie." Clara Wuellner was the soloist performing the first movement from Moszkowski's E major concerto with orchestra. In some of the numbers Conductor Mahlmann led so rapidly that it was almost impossible for the orchestra to keep up with him, which somewhat marred the effect of the composition, but nevertheless the concert was enjoyable.

A delightful recital was given by Vera Schluter, pianist, assisted by Ada Black Holt, vocalist, at Musical Art Hall last Thursday evening. Miss Schluter's most interesting numbers were Beethoven's sonata, op. 31, and "The Bird Sermon," by Liszt, the story of which was quaintly told by Miss Schluter. Miss Schluter is president of the University Musical Research Club and the members remembered her generously with beautiful floral offerings.

At the last Saturday afternoon musicale given by Etta Edwards' pupils, Mrs. Shirley Ames sang from "Boheme," "Manon," "Tosca" and "Manon Lescaut." Mrs. Ames' voice is a high soprano of full beautiful quality. Wm. Johns, tenor, sang with much taste songs by Grieg, Schumann, Jensen and from the oratorios.

The Music Appreciation Circle, of which Bertha V. K. Williams is the president, met at Field-Lippman Hall last Thursday afternoon, taking for the study subject "How Composers Work."

The last of the series of the Wednesday Club class studies was given Tuesday afternoon, March 30, in the auditorium of the club. "The Development of the Sonata" was the subject. Clara Meyer played sonatas by Scarlatti and Liszt; Minna Niemann gave Schumann's sonata in G minor, and Myra Wilson played Beethoven's concerto in C minor to illustrate that phase. A large number of members were in attendance. MAY BIRDIE DITZLER.

## Louisville.

Louisville, Ky., March 31, 1915.

The work of the Monday Afternoon Musical Club is attracting considerable attention in this city and its programs are of unusual interest. Monday, afternoon, March 22, the meeting at Baldwin Hall was devoted to the works of local composers. Two songs, "The Wind" and "The Galaxy," by Patrick O'Sullivan, were sung by Douglas Webb. John Peter Grant's songs, "Three Songs from Cabistang" and "When Love Delays" were given by Jane Russell Stokes. The words of these songs were by Madison Cawein, Kentucky's late poet. Three piano compositions by Patrick O'Sullivan were played by the composer. These were "Rustic Dance," "Valse Impromptu" and "Vision." Ella Tilford Ellis sang two songs by Mildred Hill, "Thistledown" and "Legacies," and the program concluded with four songs by Josephine McGill, "Star Rise," "Gentians," "Stars," and "Values," sung by Lucille Drummond Cecil, who is also president of the club. The only number by a foreign composer was Dvorak's "Indian Lament," played by Abbie Speed.

On Monday night, March 22, the Louisville Music Teachers' Association met in Baldwin Hall to hear a program of ensemble piano music played by the Bach Club members. The numbers were C major symphony, Haydn; romance, op. 15, by Arensky; concerto, C minor, Bach; "Epithalame," Lassen; prelude and air de ballet, Gliere, and Wotan's "Abschied und Feuer-Zauber," Wagner. The members of the Bach Club are Verona German de Garis, Nellie Chase, Etta Rosenfelder, Anna Hopper, Eugenie Goldstein and Mrs. J. B. Speed, president. The Haydn symphony and the Wagner number were directed by Karl Schmidt, and the concert was heard by an audience that filled the hall.

On Thursday night the Louisville Male Chorus gave the first concert of its regular season at the Woman's Club under the direction of Carl Shackleton. Sixty of the best male voices of the city make up this organization, and the concert was one of the best given in Louisville this year. Mr. Shackleton controls his singers with admirable effect and discretion, and the rendition of the various numbers was characterized by a remarkable degree of precision and attention to detail of shading and expression. The choral numbers were "Hark! The Horn Awakes the Morn," Randegger; "The Grave of a Singer," Franz Abt; "When Love Lingers," Podbertsky; "Swords Out for Charlie," Bullard; "Suomi's Song," Moir; "The Dying Child," Viotta; "A Cannibal Idyl," Taber; "The Be-leaguered," Sullivan; "The Long Day Closes," Sullivan; "Hush," Neidlinger, and "The Omnipotence," by Schubert. The soloist of the evening was John Dwight Sample, who sang "Canio's Lament," Siegmund's "Liesbeslied," and "Recompense," by Hammond. Mr. Sample also sang the solo in "The Omnipotence." He was enthusiastically received by the large audience and compelled to respond to many encores. Incidental solos in "Swords Out for Charlie" were sung by Walter Shackleton, and a quartet composed of Messrs. Courtenay, Horn, Dohrmann and Mayer sang with the chorus in "The Grave of a Singer." The accompanist was Florence Blackman. K. W. D.

## San Antonio.

On March 23, Mrs. Yates Gholson presented Cecil Fanning, baritone, at the Gunter Hotel ballroom. Mr. Fanning, ably assisted by H. B. Turpin, at the piano, seemed to be in even better voice than ever before. His appearance is a signal for large audiences, for he is a great favorite here. The program was opened by the prologue from "Pagliacci"; a German group followed, the number, arousing the most favor being "Der Erlkönig," by Loewe. Then came a group of operatic numbers; old English, old Irish and old French folk-songs stood next. The two old French songs were given with action. Then followed a group of songs by modern composers. He gave

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one reading, "La Princesse Lointaine," with piano accompaniment. To each group the baritone was obliged to respond with an encore.

Fritz Kreisler appeared here March 24, under the auspices of the San Antonio Mozart Society. His program included a concerto in C major by Vivaldi, "Devil's Trill" by Tartini, prelude and gavotte by Bach, "Melodie" by Gluck, "Chanson Louis XIII et Pavane" by Couperin, "Sicilienne et Rigaudon" by Francaeur, variations by Tartini, "Chanson Meditation" by Cottenet and "Caprice Viennois" (which he was obliged to repeat twice), "Tambourin Chinois," "Liebeslied" and "Liebes, Freud," all by Kreisler. At the conclusion of the program the great audience refused to be satisfied, and the violinist was obliged to respond with "Schön Rosemarin" and "Humoresque."

Thursday, March 25, the last in the series of six concerts was given by the San Antonio Symphony Orchestra, under the direction of Arthur Claassen. The program was entirely Wagnerian. The soloist was William Herff, baritone, whose splendid voice showed to advantage in the "Song to the Evening Star," from "Tannhäuser." The San Antonio Mozart Society, a chorus of one hundred women, sang the "Spinning Chorus," from the "Flying Dutchman," and a men's chorus, composed of members of the Beethoven Society, Liederkranz and others, gave the "Sailors' Chorus," from the "Flying Dutchman." The orchestra played the difficult numbers splendidly. Alois Braun contributed the usual useful and instructive notes to the numbers.

The Tuesday Musical Club will give a "Faust" program at its next meeting. The program is in charge of Mrs. W. M. Wolf and Zulime Herff.

### Erie.

Erie, Pa., April 8, 1915.

Christine Miller once more delighted a large audience in the Masonic Temple Concert Hall, Thursday evening, March 25. Making her fourth annual appearance in Mrs. McCoy's Artist Course, the popular contralto presented a delightful program, well arranged and given with rare art and charm. Opening her program with the lovely "Come, My Beloved," Miss Miller disclosed the beautiful quality of her voice at its best. This number was followed by "The Lass with the Delicate Air" and "By Bendemeer Stream," which constituted the first group. Miss Miller then sang a group of delightful German songs, the "Il est doux, il est bon" aria from "Herodiade" and two groups of well chosen songs by American composers. Of especial interest was "The Dreams that We Dream," by Albert Dowling, Jr., an Erie composer, who is rapidly gaining national prominence with his compositions. Miss Miller was compelled to repeat Mr. Dowling's song for her insistent hearers.

Mrs. C. C. Colby's pupils presented a fine program of American compositions at her residence-studio Thursday evening, March 25. They were assisted by pupils from Dr. Charles G. Woolsey's vocal studio. Compositions by Nevin, Lynes, Woodman, Cadman, Barbour, Liebling, La Forge, Dowling, Herbert, Homer, Rogers, MacDowell and Klein were presented by Misses Ethel Bond, Henriette Russell, Leonora Adam, Ruth Burdick, Ruth Nash, Alice Woolsey, Frances Hall, Marion Robinson, Louise Schabacher, Messrs. Frank van Natta, Joseph Gifford and Henry Davis. Mrs. Colby also joined two of her pupils in duets. A well founded technique, coupled with a well defined insight into the spirit of a piece which was displayed by all Mrs. Colby's pupils, are the best proofs possible, showing Mrs. Colby to be one of our foremost and best equipped teachers in Erie. Each of Dr. Woolsey's pupils were well received in their numbers.

Autumn Hall, an Erie violinist who has not been heard in some years locally, gave a concert in the Lawrence Ball Room recently. Many admirers of this splendid artist were present to enjoy her scholarly program. Miss Hall has been touring the West recently, meeting with flattering receptions wherever she has appeared.

The contest committee, which has charge of the local competition being conducted by the Erie Choral Society for the best vocal and best instrumental composition, reports that compositions are coming in and that the keenest kind of interest is being displayed among all the local musicians as to who will eventually win the prizes. Victor Herbert, Harry Rowe Shelley and George Fischer are to act as judges. The presence of these three men prominent in American musical matters has heightened the interest a great deal, and all compositions submitted will be certain of receiving careful consideration at their hands. Theo. Presser has also signified his willingness to publish one of the three prizes. Rehearsals are being conducted weekly for the second concert to be given in the early spring, which will consist of Coleridge-Taylor's "Death of Minnehaha" and "Hiawatha's Wedding Feast."

Piano pupils of Gertrude Delano gave a pleasing recital in Froese Brothers' Concert Hall Thursday evening, March 11. They were assisted by Angelen Gifford, soprano, and Emmett Wilson, violinist. Those giving piano numbers were Gladys Wagner, Charlotte Kitts, Peter Winn, Alice Shampoo, Mary Kraeger, Marjorie Hughes, Eleanor Kelly, Edith Halfield, Katherine Kellar, Kathryn McCarthy, Loretta Seib, Iva Daniels, Edna Beckman. Miss Delano has exceptionally large classes this year and her pupils are showing marked progress.

Pupils of Franz Kohler and Morris Gabriel Williams presented a program made up of piano, violin and vocal numbers recently in the concert room of their studio in the Majestic Theatre Building. Messrs. Kohler and Williams number among their pupils several who possess an extraordinary amount of talent which is being gradually

developed along the correct lines under the guidance of these two prominent local teachers. It is to be hoped that they will give more of these enjoyable recitals in the near future.

WILSON ROOT BUSHNELL.

### Detroit.

Detroit, Mich., April 5, 1915.

Tuesday evening, March 23, James E. DeVoe presented Riccardo Martin, tenor, and Rudolph Ganz, pianist, in a joint recital at the Detroit Armory. Neither artist had been heard here before; but few have been accorded a more enthusiastic reception. Mr. Ganz opened the program with "Chaconne," Bach-Busoni, and while he displayed in this a masterly technique, it was not until he played the group of Chopin, including fantasy in F minor, nocturne in F sharp major and waltz in A flat that he won his audience entirely. His second group, consisting of "Fleur pensive," Ganz; "Elves," Korngold; "Sonnetto del Petrarca, No. 123," and "Rakoczy March," Liszt, aroused fully as much enthusiasm and he was obliged to play two numbers before the audience would let him retire. Mr. Martin was heard in two groups of songs and an aria from "Tosca." His robust voice was heard to best advantage in his more dramatic songs and arias; among his encores he sang "La donna e mobile" to the delight of the audience. Altogether the concert added much to the splendid Philharmonic course which Mr. DeVoe has provided this season.

Another eminently successful concert in this course was the appearance of Charles Wakefield Cadman and Tsianina Redfeather in a program of Cadman's compositions at the Armory, Thursday, April 1. His work is well known here, but especial interest centered in this concert because of the singing of the Indian songs by one not only rarely gifted vocally, but fitted by nationality and temperament to render them with the deepest understanding. Local interest was aroused by the singing of the cycle, "The Morning of the Year," by Louise Lyon, Harriet Story Macfarlane, Charles Hargreaves and Archibald Jackson. This quartet has given several fine performances of the cycle, but never in the past before so large or representative an audience. The trio in D major was admirably presented by the composer, with William Graefing King, violinist, and Luigi Motto, cellist.

Tuesday evening, March 30, at the Hotel Statler, Jan Sickness, pianist, gave a private recital before an audience of invited musicians. The program was as follows: Sonata in G major, Mozart; sonata in G minor, Schumann; fantasia, three preludes, value in E minor and three études, Chopin; preludes in B major and G minor, Rachmaninoff; "Danse des Elves," Sapellnikoff; "L'Eglise Eglantine," Debussy, and arabesque on the "Blue Danube" waltzes of Strauss, by Schulz-Evler.

Edison Laing, baritone, of the Detroit Institute of Musical Art, gave a recital at the Wayne County Medical Building, Thursday evening, March 30. Mr. Laing possesses a fine voice, which he uses to excellent advantage. His program was selected with good taste and discrimination.

J. M. S.

### Kansas City.

Kansas City, Mo., March 26, 1915.

The Fritschy entertained another capacity house with Alma Gluck, Tuesday afternoon. The first group of songs, "Rossignol's amoureu," Rameau; "Un moto di gioia," Mozart; "Roslein," Beethoven; "Come, Beloved," Handel; "Mermaid's Song," Haydn, including the encore, "Oh, Sleep, Why Dost Thou Leave Me," Handel, was a complete and satisfying recital. One wished to leave then, carrying the impression of this calm, dignified, satisfying expression of the beautiful classical songs. But others were to be satisfied and they must have been by the variety offered in modern songs.

Monday evening the Kansas City String Quartet gave the third and last of this season's concerts. The quartet by Dvorák, op. 96, was an interesting performance. The trio by Niels M. Gade for piano, violin and cello was new to this public and much enjoyed. Mrs. Carl Busch, pianist; Henri Shostac, violinist; Alfred Buch, cellist, gave the trio a unified spontaneous reading. Much pleasure was expressed in hearing Mrs. Busch again. It is regretted that so fine a pianist is heard so rarely. The Beethoven quintet, with the extra viola part played by Carl Busch, was also new and much enjoyed. In reviewing the year's effort of these fine spirited musicians we have only congratulations for them and for ourselves. Chamber music is more or less new to this public and its appreciation must grow. And the nucleus the quartet has formed by this year's splendid work is glad five concerts are announced for next year. Of the entire work of the season the quintet by Schumann for piano and quartet seems to stand out as the most enjoyable performance. Moses Boguslanski assisted the quartet on that occasion capably and artistically.

Friends of Rudolph Ganz, and they are legion here, availed themselves of the opportunity to hear him at his second appearance this season, at the Temple, on Thursday, in joint recital, with Helen Ware, the noted violinist. Mr. Ganz has rarely seemed so big as in this appearance. With his magnificent performance of the Bach-Busoni chaconne that he gave us last autumn fresh in mind, it was hard to concede the same high plane to the Dohnanyi rhapsodies and the Debussy prelude and "Girl with Flaxen Hair," or even the Petrarcha sonnet and fantasia on Dante from Liszt, splendid as they were. It is always an inspiration to hear Mr. Ganz play. He seems so human. There is none of that stifling mystery about him, and then he seems to be giving and expanding all the time. Of the playing of Miss Ware the public had heard much, especially of her individual Slavic interpretations, and there was dis-

appointment that she did not play more of the Slavic music. However, two faint bits were given for encores. Miss Ware's playing was marked by sweetness and beauty of tone and she made quite a circle of admirers by her playing here. Clara Blakelee accompanied Miss Ware with good taste and precision.

GENEVE LICHTENWALTER.

### Port Huron.

Port Huron, Mich., April 5, 1915.

This town, which is so famed as a summer resort, bids fair to achieve a reputation as a musical center for this section of Michigan. Musical interest has been aroused as never before and the musical worth of the programs of the winter would speak well for a city boasting three times the thirty thousand that Port Huron claims. Perhaps the most notable work of the year has been done by the Orpheus Society, a chorus of sixty fine mixed voices. This organization is the choir of the First M. E. Church and is conceded to be the best choir of the State. Two concerts, with the assistance of the excellent Apollo Concert Orchestra, and the presentation of DuBois' "Seven Last Words" were their contribution to the city's programs since January 1. Ruliff V. Stratton is the director of this fine body of singers, and he is planning to give Gade's "Crusaders" in the near future. On Easter Sunday evening a program was given by the choir and orchestra before nearly a thousand people, when selections by Sullivan, Florence N. Barbour, George C. Martin, Meyerbeer, Rubinstein and Beethoven were presented.

The choir of the Congregational Church, Alice B. Camper directing, gave parts two and three of Gounod's "Redemption" on Easter Sunday afternoon. The soloists were Mrs. A. L. Blake, of Durand, Mich.; George MacComb and Ruliff V. Stratton.

The Apollo Orchestra is an organization of twenty musicians, under the direction of Dr. J. Lohrstorfer, and their ensemble has improved with every performance. Recently they gave a beautiful reading of the allegro from Beethoven's fifth symphony. Dr. Lohrstorfer spent several years in Berlin studying the violin and is well qualified to direct an orchestra.

The choir of the First Baptist Church gave a fine performance of "Penitence, Pardon and Peace," by Maunder. George MacComb is director and soloist in this church.

Monthly Sunday afternoon musicales have been a source of interest to music lovers in the spacious home of Mrs. O. E. Taylor, where the best talent may be heard in short programs. These delightful affairs are promoted by Bertha D. Hill, the well known piano pedagogue.

Plans are being made to secure a date with the Cincinnati Symphony Orchestra as one of the attractions for next season. It is hoped that Kreisler and Gluck may also be secured.

Nicholas Cawthorne, who is known beyond the borders of this State as a concert organist, despite his seventy years, still manages to give an occasional program to the joy of every lover of fine organ music.

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